

PRACTICE HANDBOOK  
IN ENGLISH

▲  
EASLEY S. JONES

# PRACTICE H A N D

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*James Mackay*

PRACTICE HANDBOOK  
IN ENGLISH



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P R A C T I C E  
H A N D B O O K  
I N E N G L I S H

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A Drillbook and Review in the  
Essentials of Writing and Speaking

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BY  
EASLEY S. JONES



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## PREFACE

This *Practice Handbook* reviews the fundamentals of writing and speech. About half its bulk is exercise material, oral and written, with tests and reviews. It attempts to be simple, definite, practical.

### Organization

Units are grouped in blocks of five and summarized in a chart for quick reference. The aim is to unify the material about a few centers instead of splitting the subject into hundreds of small rules. Each article gets at the fundamental difficulties first by the shortest possible way.

### Emphasis on Right Forms

The book employs, among other graphic devices, a new cross-out method. A faulty sentence is printed, and a correction is handwritten directly upon it. Thus the emphasis falls on correct forms. The student never sees bad English except as crossed out and corrected in a way that is bold, decisive, memorable.

### Thorough Drill and Review

The book provides eighty full-page exercises which may be answered on strips of paper laid alongside. The one-word or two-word answers may be corrected in a moment by the strip key. Students may grade their own papers and profit by their success or failure at the time the work is done. They may do the work in blocks or contracts with a minimum of supervision from the teacher. The reviews are particularly useful for make-up work, and for remedial work with students differing widely in preparation. The oral exercises include speech making and reading, with drill on enunciation and pronunciation.

A student who buys this handbook may use it for reference year after year, supplementing it by new pads of exercises if necessary. It is like the infantry drill regulations that each soldier is given at the beginning of his career, for use as long as his term of service lasts.

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## PROLOG

What is necessary for good writing and speaking?

### Interest and Aliveness

We need a subject in which we are so much interested that we make it come alive. We may be interested in *facts* and *things*: nature, travel, tools, machinery, trades, or business; primitive things like food, health, property; or complex things like books, plays, manners. We may be curious about *persons* and *actions*: about children, animals, types of persons, their problems and achievements. Most of us are interested in *feelings* or *ideas*: our wonderings, our doubts, mistakes, regrets, hopes, difficulties, failures, rewards, and resolves. These are the subjects to write and talk about. The more genuine the interest we have in them the more they will interest others.

To make the best use of this material requires

### Clear Thinking

We must *think through* and *plan*, not merely throw ideas together. We begin with a definite purpose to capture some definite reader or audience. What does he need first? next? last? Thus we secure in advance what we call structure—an orderly arrangement of ideas—the bones or framework of our writing.

When we have planned our material we must present it in

### Good Sentences

We need skill in using sentences which are correct and clear. We need the ability to use *varied*, *expressive* sentences which sound like the product of a thoughtful mind. To achieve this goal we need some knowledge of grammar—of clauses and phrases.

### Accurate Form

The world requires of us common accuracy in such matters as spelling and punctuation. It requires of us the ability to speak distinctly and the ability to produce a page of attractive manuscript free from common errors.

## 0. HOW TO ORGANIZE IDEAS

To plan a piece of writing or a talk you ask (1) What is my main idea? (2) Who is my reader (or hearer), and how can I get this idea to him clearly? What does he need first? second? last? The plan is simply a wise carrying out of these decisions.

### a. Unity—Having One Definite Purpose to Begin with

Unity (literally *oneness* or *singleness of purpose*) means having one thing to say and saying it without wandering off to side-issues.

Limit your subject to some one phase which can be handled adequately in the required space or time. In a short theme or talk you cannot treat "Aviation" or even the day's work of a pilot; you cannot treat "Agriculture" or even the management of one farm. Narrow your subject to one phase which you can handle within your limits in such a way as to give an effect of something finished, something neatly and completely done.

<i>Examples of Vague Subjects</i>	<i>Examples of Definite, Limited Subjects</i>
Automobiles	{ An Improvement in This Year's Ford One Danger in Buying a Used Car
Airplanes	{ The Difference between an Airplane and a Glider Two Causes of Accidents in the Air
Clothes	{ A Noticeable Trend in This Year's Fashions How to Find the Style to Suit Your Figure
Home Life	{ One Essential for a Comfortable Living Room Why I Became Interested in . . . [Colors, Rugs, Horses]

The following subjects are too broad. How would you make them definite, limited, suitable for a two-page discussion?

Games	Reading	Haircuts	Railroads	My Home Town
Dogs	Camping	Antiques	Homemaking	Journalism
Mouths	Industry	Fortunes	Vocations	Beauty Parlors
Tempers	The Navy	Cosmetics	Relatives	Advertising

A piece of writing *has unity* when it sticks to one main idea without rambling. It *lacks unity* when it includes too much or too little. It may include too much by bringing in side-issues or irrelevant points. It may include too little by omitting items which are necessary to round out the main idea.



## b. Coherence—Clear Order and Connection

Arrange your ideas in a clear order. Bring related ideas together. Connect them so that they march forward to a goal.

### 1. Securing Coherence by Orderly Arrangement

#### The Ideal Place for a Vacation

- |   |                |                        |
|---|----------------|------------------------|
|   | 1. Location    | } Inco-<br>her-<br>ent |
| 4 | 2. Recreations |                        |
| 3 | 3. Climate     |                        |
| 5 | 4. People      |                        |
| 3 | 5. Scenery     |                        |

#### The Ideal Place for a Vacation

- |                               |            |
|-------------------------------|------------|
| 1. Location, Climate, Scenery | } Coherent |
| 2. Recreations, People        |            |

Related items are brought together, and each leads up to the next.

Arrange points in the order of time or in some other logical order.

### Order of Time

Put first whatever happens first, and later the things that happen later.

#### How to Shoe a Horse

1. Preparing the hoof
2. Fitting the shoe
3. Nailing and trimming

#### Riding the Rods

1. Boarding the train and fastening myself on
2. Surviving the dust and cold
3. Getting off without being arrested

### Order of Nearness in Space

Take things as they stand in space—left to right, top to bottom, etc.

#### A Landscape

1. Foreground
2. Mid-distance
3. Background

#### A Battlefield

1. Left
2. Center
3. Right

#### A House

1. Foundation
2. Walls
3. Roof

#### A Crayfish

1. Head
2. Body
3. Limbs

### Order of Contrast (or Similarity)

Go from one object or idea to its opposite (or to another similar).

#### The Real West

1. The West in fiction
2. The West in reality

#### A Book Review

1. What I like
2. What I dislike

#### Communism

1. What it is not
2. What it is

### Order of Importance (Big End First) or Climax (Big End Last)

Give a general idea or impression, and follow it by details, examples. Or begin with an incident or a fact, and go on to a general idea or conclusion.

#### A Landscape

1. A general impression
2. Details

#### A House (or Person)

1. A first impression
2. Details
3. A final impression

#### Advertising Pays

1. An experience
2. Its significance

An arrangement in which you save your best point for the end gives an effect of climax and a strong conclusion. If there is a possibility that your reader may quit before he reaches the end (as in a newspaper article, advertisement, or business letter) it may be desirable to place the important idea first and the lesser ideas last.

The surest way to secure order is to make an outline (see 44).

## 2. Securing Coherence by Knitting Together

Sometimes a good arrangement is not enough; we must connect our ideas and knit them together. We must use guidepost words to warn the reader at every important turn of the thought.

Tie your ideas together. Use transition phrases for clearness.

### ON BEING A NEWSPAPER REPORTER

*One advantage of journalism is that*  
 ^ A reporter's work depends a great deal on him as an individual . . . self expression. . . . It will develop a man if he has anything to develop.

*In the second place*  
 ^ The work is interesting . . . varied . . . acquaintance with men and affairs.

*On the other hand*  
 ^ The hours are disagreeable : . . nervous strain . . . danger. . . ^ *Furthermore*

The future of a reporter is dubious : . . job is easy to lose . . . advancement is limited . . . legal responsibility is often very heavy.

*In spite of these disadvantages*  
 ^ I want to be a newspaper reporter. . . .

Is there a gain in clearness when the handwritten phrases are added? Without them, might a reader have difficulty in discovering whether paragraphs 2 and 3 continued the same line of thought or turned to the opposite?

### Transition Phrases

Space	{ here, there, beyond, yonder, near, beside, opposite, on the other side, above, beneath, to the east, westward
Time	{ immediately, soon, next, again, after a short time, at length, not long after, at last, finally, whereupon, meanwhile
Logical Steps	{ in the first place, next, then, to sum up, in fact, in brief, finally, in conclusion
Addition	in addition, besides, further, also, not only . . . but also
Comparison	{ some, many, all; good, better, best; much, more, most; bad, worse, worst; little, less, least; equally important
Contrast	{ but, though, yet, still, however, on the other hand, on the contrary, in spite of, without; here, there, then, now
Concession	of course, at the same time, I admit, for all that, after all
Purpose	for this purpose, to this end, with this in view
Result	hence, therefore, then, thus, consequently
Example	for instance, as an example, especially, in particular

Coherence (literally *holding together*) means not only orderly arrangement but also a close knitting together of parts. We must both *make* progress and *mark* progress. For other ways of knitting ideas together see the next article, 1 b.

### c. Emphasis—Making the Important Thing Prominent

Make the important idea stand out by giving it a conspicuous position, by expanding it, or by saying that it is important. Tuck in less important ideas where they will not be prominent. The most conspicuous positions in a theme—the points where the reader's attention is strongest—are the beginning and the end. Use these positions for important ideas, or at least do not waste them on insignificant details.

### d. How to Begin and End

Get a clear conception of your theme, express it in a good title, and plunge toward the heart of the matter in your first sentence. Avoid vague titles like "A Criticism," "An Autobiography," "A Character Sketch," "My Home Town." Sharpen your subject to a point. Make your title clear, appropriate, attractive.

#### *Subjects*

#### *Attractive Titles*

My Home Town	{	Arlington, the Town of Good Neighbors
	{	Arlington Needs a Tile Factory
Farming	{	A Curious Disease of Sheep
	{	Shall We Improve the Country Schoolhouse?
Business	{	One Difference between Good and Bad Advertising
	{	Why I Became Interested in Banking

Begin near the heart of your subject; come to grips at once. Of course, you must not bewilder the reader by leaving him in entire ignorance of *who, where, when*; but the greater danger is that you will explain too much, and begin too far away from your main point. A short theme contains, on the average, twelve sentences. You cannot afford to waste even one in warming up.

### How to Begin an Exposition

If your purpose is to explain something—in other words to write exposition—avoid false starts and vague generalities:

Each person has his favorite sport. My choice is swimming. But many do not know how to swim. Several ways . . . The best way . . .

Attack your problem at once. Either announce your topic or purpose in the opening sentence or at least make some sort of promise or challenge to the reader, thus:

The trick of learning to swim is to let yourself down deep into the water.

Strawberries give the biggest profits and the quickest returns of all crops grown in this country. [How? Why?]

Real photography is quite different from snap-shot work. [How?]  
A gun can never be trusted. [Is that so? Explain.]

### How to Begin Narration or Description

In description and narration the topic or purpose may be announced in the first sentence also: "I will show you the main street of Orangeville as it looked when I lived there."

But a caution is necessary. An important event or idea must usually be held back for the end. In narration, particularly, if one tells too much in the opening sentences there may be nothing left to give an effect of surprise or climax. "My cousin had a narrow escape from being struck by lightning" gives away too much. "My cousin thanks his lucky stars that he is still alive" holds something back. It therefore provides suspense, capturing the reader's attention without satisfying it. Would the following way be better still? "With the storm bursting upon him, it was an anxious moment for my cousin."

An incident of a camping trip should not begin with the preparations, or getting to the scene, or other unnecessary preliminaries. It should begin *just before the important event is to happen*. Take hold as you would pick up a pup—a little in front of the middle.

### How to End

Bring the theme to a decisive close as soon as its main purpose is accomplished. Avoid unnecessary preachments and tag-ends—the tired-but-happys and what-happened-afters.

The ball sailed through the air. Up went the timekeeper's arm. As the shot rang out the ball floated over the goal post and to the ground. Seven to six! The game was ours. ~~It certainly was thrilling. We went home tired but happy, trying to think how to celebrate. No one should give up hope till the end.~~ *Unnecessary tag-ends*

It is well to have the end in sight from the beginning and to save something good for the last—a clincher, a question, a bit of dialog.

### Summary

Have an interesting subject (not too big or lofty) and stick to it. Have an orderly arrangement for steady progress to a goal. Begin promptly. End decisively.

These three rules are made not to hinder but to set you free. Be sure you understand; then go ahead with all the vigor there is in you. It is not necessary to be "literary." Be natural.

## 1. HOW TO BUILD GOOD PARAGRAPHS

Make your first sentence lead straight toward the heart of your idea instead of wasting half the paragraph getting ready to say it. Develop this one topic. Round it out fully and stop.

### a. Unity (Oneness, Singleness of Purpose)

Build each paragraph around one central idea. If possible, begin with a sentence that lays a foundation for the paragraph by stating something definite to be expanded or developed or proved.

In exposition plunge deep into the main idea of your paragraph with some such sentence as this: *The very life of the city of Phoenix is dependent on irrigation*—not “There is a lot of irrigation around Phoenix” or “One summer I was traveling in Arizona.” Take hold deeply enough to give a definite clue to the purpose of the whole paragraph: *On last Saturday’s fishing trip our dog Bruno had all the luck*—not “Last Saturday we went fishing.” The Bruno sentence does not tell everything, does not give away the whole plot in advance, but it does point the direction and promise something definite. It rouses expectation; the reader presses on and is rewarded by learning how the dog dragged a catfish to the shore.

Unity requires that a paragraph shall have *one purpose*. A paragraph has unity when it has one thing to say and sticks to it without rambling. A paragraph lacks unity when it includes too much or too little—when it fails to build up and round out a single central theme.

### Danger 1—The Late Start

Vague opening sentences do not challenge the reader, do not awaken his expectation or even give him an intelligent clue of what is to happen. They may waste half the paragraph thus:

One summer I was in Hollywood. I went there with my married sister. We were spending our vacation sightseeing. One day we decided we would like to see how movies are made. We were astonished to find that many scenes are faked . . .

Space is wasted in winding-up—space much needed for definite facts or incidents. There will be room for these if a foundation is laid for the whole story in the opening sentence thus:

In Hollywood my sister and I discovered how movie scenes are faked.

### Danger 2—The String of Things

Do not attempt too large a subject to be handled in a single paragraph, or you may find that you have merely a dull list—something like an index or a grocery order, thus:

I went to Philadelphia last summer. While I was there I made a trip to the Navy Yard, and I thought it a very interesting place. I went on Dewey's flagship, the Olympia. I also visited the Concord, the Cheyenne, and the Kane. All of these are big ships. I thought the submarine most interesting, though. I went down into the S 23.

Limit your paragraph to one interesting phase and give the intimate details that make it come alive for your reader, thus:

Last summer in the Philadelphia Navy Yard I visited the submarine S 23. I went down a narrow hatch that was . . . It led into rooms filled with machinery . . . Here were the bunks for the crew of fifty . . . The men were . . . The gunners were operating the torpedo tubes by . . .

Note. In addition to making a paragraph slow or dull, careless opening sentences may actually throw the reader off the scent. Do not confuse the reader with a false clue. The paragraph at the top of the page appears at first to be all about Philadelphia. Then it falsely appears to be about Dewey's flagship.

### b. Coherence (Order and Connection)

Arrange your ideas in a logical order and knit them together.

#### 1. Order

An account of an event or a process should follow some such order as this: (A) Preliminaries, (B) Beginning of the action, (C) End of the action, consequences. The following example violates this order.

A A guide who was fishing near me last summer taught me how to  
C take care of wet shoes. When they were dry he rubbed them with oil  
B so that they would be soft. In order to keep them from shrinking he  
A had me stuff them with dry grass as soon as I took them off—while  
C they were still wet. I had fallen in Lake Moraine while fishing. When  
he finished they were as comfortable as they had been before my swim.

#### Improved

A When I fell in the water at Lake Moraine last summer, I learned  
B from a guide who was fishing near me how to take care of my shoes.  
C While they were still wet he had me take them off and stuff them with  
dry grass to keep them from shrinking. As soon as they were dry, he  
rubbed them well with oil to soften them. As a result they were as  
comfortable as they had been before my swim.

To make *steady progress forward*, therefore, you need to arrange your points in a good order. You may, in addition, need to signal your reader—to tell him that you are passing from one idea to a new idea. Otherwise he may think you are still developing point 1 when you have actually started on point 2.

## 2. Connection

Knit your ideas together. Smooth linking makes the road easy for your reader. A change or turn in the thought usually calls for some sort of *signal* or *transition phrase*—some guidepost word like *Soon afterward*, *When this is done*, *Soon*, *Now*, *Meanwhile*, *This*, *These*, *However*. Note how clearly place and time are handled in the following paragraph:

*Among the twigs and mulberry leaves* the silkworm begins to weave a network of silk threads. *Inside of this* he makes the cocoon, the shape of which is oval. *At first* you can see him spinning away inside the cocoon. *After a while* the silk gets so thick that you can't see him spinning unless you hold it up to the light. He lifts his head to get the silk out of his mouth, and pounds the thread down with his feet. *Finally* he stops and remains quiet, for he is ready for a long sleep.

Place Signals: *Among the twigs . . . Inside of this . . .*

Time Signals: *At first . . . After a while . . . Finally . . .*

Continuation in the same line of thought may be expressed by using repeatedly the same words or the same type of sentence (this device is called “parallel structure”—see 22):

*When Cobb is at the bat* there is no telling what he intends to do. He may hit to the outfield or to the infield. He may try to bunt the ball. *When he gets on base*—and he is there a good portion of the time—there is no chance too daring for him to risk. He often . . . He sometimes . . . Cobb is surely the unexpected in baseball.

Signals for the reader to expect <i>like</i> ideas	}	<i>He may . . . He may . . .</i>
		<i>When . . . When . . .</i>
		<i>He often . . . He sometimes . . .</i>

A paragraph has coherence when it shows *steady progress forward* in thinking—not rambling, disconnected thinking. Your thinking cannot move steadily forward in a paragraph unless you have singleness of aim, *one purpose*—in other words *unity*. If you start right with a one-phase subject, you will probably go *right* and do coherent thinking.

### c. The Method of Using a Topic Sentence to Secure Unity and Coherence

A sentence which states the central idea of a paragraph is called a *topic sentence*. Often in exposition, and frequently in description and narration, it makes for clearness if we insert a topic sentence in each important paragraph.

#### 1. Topic Sentence First

I have never succeeded in keeping a pet animal long. [What happened?]

Coal may be called the basis of modern industry. [Give the reason.]

The most unconvincing scene in the moving picture was the one in which the hero buys a gold mine without looking at it. [Explain.]

The stranger's clothes were simple, even shabby. His coat . . . His hat . . . His hair . . . His actions . . . The general impression . . .

Lanky was always in hot water. Once . . . Later . . . Finally . . .

#### 2. Topic Sentence Second

Loring's early childhood was, however, not all velvet and roses. It was no easy task to run the old corn sheller and feed twenty pigs. At daybreak . . . In summer . . . In winter . . . Always . . .

#### 3. Topic Sentence Last

The topic may appear last as a climax, result, or summing up. A paragraph written to overcome a prejudice, correct a false notion, or introduce tactfully a new belief is likely to have its topic at the end. To state it at the outset might stiffen the reader into obstinate disbelief. By postponing it the author is able to advance gently, proving his point by degrees and preparing the reader's mind to accept a statement that might have been rejected.

An attractive living room needs music . . . Not music merely received passively by radio . . . Our need to express ourselves . . . To realize all this try a Princeton Player-Piano in your home.

Sometimes a topic is announced at the beginning of a paragraph for clearness and repeated at the end for emphasis.

I find myself wondering about the way children are brought up. My niece . . . The twins . . . The boy next door . . . The conclusion is obvious. Other people's children are never brought up correctly.

Often no topic sentence is necessary. In a long narrative, for example, where one action follows another naturally in the order of time, the central idea may be sufficiently clear from the course of the paragraph itself, without being put expressly into words.



#### d. Paragraph Length, Dialog

Avoid underfed paragraphs as well as overstuffed ones. There is no prescribed length. In the writing of students an ordinary paragraph contains four to eight sentences. Difficult exposition requires long paragraphs; rapid narration short ones. In newspapers short paragraphs are used because the column is narrow, the style compressed, the interest of the hurried reader hard to hold. For models prefer the longer paragraphs found in good magazines.

*In narration* indicate by a new paragraph each important shift in time, place, or action; *in description*, each marked change in mood or point of view; *in exposition*, each main step or logical division of the thought.

#### How to Paragraph Dialog

In dialog indicate each change of speaker by beginning a new paragraph (but you may throw in alongside a speech short descriptive comments as in the first four lines below):

“What were you doing so long?” asked Mrs. Brown of her young son, as he slipped into his place at the table.

“Shutting up the chickens, Mother.” In his manner there was no hint of apology for being late.

“Yes, I know, but what took so long?”

“It’s awful cold, Mother, and I didn’t want ’em to freeze!”

“Of course, but—”

“So I took each little one and put it on the roost between two big ones—little—big—little—big, to keep the little ones warm. Y’see, Mother, it took a ver-ree long time.”

#### e. Emphasis

##### (rounding out the paragraph effectively)

Make the important thing conspicuous, either by expanding it or by giving it a favorable position or by subordinating other things to it so that it may stand out the more.

#### Emphasis and Length

Space given to an idea should be in proportion to its importance. Round out the main idea; cut down side-issues or omit them.

#### Emphasis and Position

Since the prominent positions are the beginning and the end, begin with something that attracts attention, and end with something that is worth while. If you put unimportant ideas last, the effect will be weak. Tuck in such ideas earlier, or omit them.

### f. How to Submerge Time and Place

Why do some students waste half a paragraph getting down to the thing they have to tell? Mainly because they do not know how to subordinate the stage settings—the time and the place.

1. One Sunday afternoon Jerry and I went riding.
2. Last night Mother and Father thought they would go to a show.
3. One day it was swelteringly hot. I was in Dallas.
4. Two years ago we were at Seal Harbor.
5. Every winter we go to the country for Christmas.

These opening sentences arouse little interest or expectation. We can just as easily tuck the time or place into a phrase, get to the main point immediately, and go on from there.

6. One Sunday while Jerry and I were riding we saw a strange animal.
7. Last night at a show Mother and Father heard a new joke.
8. On a very hot day in Dallas I discovered that courtesy pays.

The secret of such sentences is subordination—knowing how to subordinate lesser ideas to greater ones. This brings us to sentence structure (articles 2–19), the most important part of our study. We can make good paragraphs as soon as we are able to make good sentences, for the sentence is the foundation of good writing.

#### Practice

Which opening sentences could be developed into good paragraphs? Which ones fail to subordinate time or place?

1. One Saturday it was raining.
2. One rainy Saturday I made a discovery in the attic.
3. A man who never makes enemies never amounts to much.
4. It was a day in vacation. We were on the farm.
5. The average student is very poor company for himself.
6. Last summer on the farm I rode a wild colt.
7. It was cold one night last winter.
8. One cold night last winter I had an uncomfortable experience.
9. Tony's room showed his interest in sports.
10. To see Ian packing was a highly amusing spectacle.

#### Summary

Build each paragraph around *one* central topic. Waste no time, but go at once to the heart of your idea. Round it out and stop. Beyond that use the utmost freedom and individuality in attacking your problem and telling what you want to tell.

Write S or N to indicate whether each passage is a Sentence or Not a Sentence.

S = a Complete Sentence

N = Not a Sentence

- |   |          |
|---|----------|
| 1. The cat stopped; even its whiskers looked surprised.   | <u>S</u> |
| 2. Chuckling, the peddler drove off in a cloud of dust.   | <u>S</u> |
| 3. Asking our hostess, Miss Parker, to help us.   | <u>N</u> |
| 4. Near the house were the barn and a kitchen garden.   | <u>S</u> |
| 5. There was a streak of dust across her face, and a cobweb lay on her hair.                              | <u>S</u> |
| 6. Where you go I will follow.  | <u>S</u> |
| 7. The clerk who waited on us was not very polite.  | <u>S</u> |
| 8. Busily picking out and eating red boiled lobster.  | <u>N</u> |
| 9. Its lights pointing out the frozen road ahead.   | <u>N</u> |
| 10. South Africa produces a large share of the world's gold, but North America yields most of its silver. | <u>S</u> |
| 11. Since I might never travel that wonderful road again.   | <u>N</u> |
| 12. When several pigs were let loose among the crowd.   | <u>N</u> |
| 13. No motive for the crime having been discovered.   | <u>N</u> |
| 14. When we had sent for an up-to-date time table.  | <u>N</u> |
| 15. What will be the name of the present Prince of Wales when he becomes King?                            | <u>S</u> |
| 16. Whether you make your living here or there.   | <u>N</u> |
| 17. Because it will turn to sugar if you stir it.   | <u>N</u> |
| 18. Having found a camping spot at the foot of a hill.  | <u>N</u> |
| 19. Gathered about a blazing open fire in the inn.  | <u>N</u> |
| 20. Gradually the density of the darkness lightened as his eyes adjusted themselves.                      | <u>S</u> |
| 21. Tying "grannies" instead of square knots is foolish.  | <u>S</u> |
| 22. The bookkeeping being a very simple matter.   | <u>N</u> |
| 23. Rain blinded us and streamed down our necks.  | <u>S</u> |
| 24. Each robin holding a bit of string in his beak.   | <u>N</u> |
| 25. Chris pitched three games without allowing any runs.  | <u>S</u> |

If the instructor requires it, describe each group of words more fully, thus:

S 1 = Simple Sentence—one main (independent) clause

S 2 = Compound Sentence—two or more main (independent) clauses

S 3 = Complex Sentence—main clause + subordinate (dependent) clause

N = Not a Sentence—subordinate (dependent) clause, phrase, etc.

## Case of Pronouns

26. Three of ~~we, us~~ pitchers fanned.  
 27. Between you and ~~I, me~~, it's getting hot in here.  
 28. Jim saw Alice and ~~I, me~~ skating together.  
 29. They all came except ~~she, her~~ and her mother.  
 30. It couldn't have been ~~he, him~~ that you meant.

~~us~~  
~~me~~  
~~me~~  
~~her~~  
~~he~~

## Agreement of Pronouns

31. No sir, nobody lost ~~his, their~~ head during the game.  
 32. Neither of us girls had ~~her, our~~ lunch along.  
 33. Each of them wandered wherever ~~he, they~~ pleased.  
 34. After the accident everybody offered ~~his, their~~ help.  
 35. If any one wants a drink give it to ~~him, them~~.

~~his~~  
~~her~~  
~~he~~  
~~his~~  
~~them~~

## Agreement of Verbs

36. Each of the boys ~~wears, wear~~ gloves and a sweater.  
 37. Neither Tom nor I ~~was, were~~ hurt.  
 38. A hen with two chicks ~~is, are~~ scratching up flowers.  
 39. News of the two escapades ~~has, have~~ just leaked out.  
 40. The light of northern stars ~~dazzles, dazzle~~ us.

~~wears~~  
~~was~~  
~~is~~  
~~has~~  
~~dazzles~~

## Principal Parts

41. I've ~~swam, swum~~ across to the island before.  
 42. Often Jean ~~lies, lays~~ in the hammock.  
 43. Now the milk ~~sits, sets~~ in the sun until noon.  
 44. Donald must have ~~drank, drunk~~ a quart.  
 45. Why don't my biscuits ~~rise, raise~~ better, Helen?

~~swum~~  
~~lies~~  
~~sits~~  
~~drunk~~  
~~raise~~

## Adjectives and Adverbs

46. There ~~is, isn't~~ hardly any air in the tires.  
 47. I'm getting ~~real, really~~ interested in economics.  
 48. The engine's pulling ~~good, well~~ tonight.  
 49. Our house was not damaged ~~bad, badly~~.  
 50. Joe, this coffee is queer; it tastes ~~bad, badly~~.

~~is~~  
~~real~~  
~~well~~  
~~bad~~  
~~bad~~

## 2. SENTENCES—SUBJECT AND PREDICATE

A sentence is a group of words that contains a verb and its subject and whatever else is necessary to make the thought grammatically complete.

### a. Verbs and Their Subjects

Be able to find verb and subject in any ordinary sentence.

The verb is the vital part of a sentence. Always begin your analysis there. Learn some simple marking and practice it.

Graphic Analysis: How to Mark Verbs and Their Subjects

1. Find the asserting verb by asking *What happens?* *What acts?* Underscore the verb with a wave line ~~~~~.

2. Ask *Who or what* insert the verb? The answer is the subject. Underscore it with a straight line \_\_\_\_\_.

The sentence in its lowest terms may consist of subject and verb:

Geese fly. Is he? Who knows? [You] Hurry. [You] Wait!

Every sentence has two parts—a part that *names* something and a part that *asserts* something about the thing named. The word or word-group that does the naming is called the Subject. The word or word-group that asserts is called the Predicate.\*

*Subject*

*Predicate*

Wild geese

are flying southward.

The gypsies

always come in the autumn.

Their evening campfires

gleam beside the river.

Sentences may appear in inverted order, predicate first, thus:

*Predicate*

*Subject*

Where are

the forests of pine and spruce?

Above the orchard rises

the smoke of burning leaves.

In the oven there is

a pan of cinnamon rolls.

In questions the predicate is often split by the subject, thus:

*Predicate*

*Subject*

*Predicate*

Where do

wild geese

go in the winter?

Why should

we

give cherries to pigs?

Have

you

ever seen Boston or Portland?

\* The word *subject* can have a narrow or a broad meaning. When we say "subject and verb" we mean the subject core—the underscored word. This is the meaning used regularly throughout this book. When we say "subject and predicate" we usually mean the expanded or complete subject.

In this book the underscored words are always called subject and verb. Many teachers call them *simple subject* and *simple predicate* to distinguish them from the *complete subject* (the subject expanded by modifiers) and the *complete predicate* (the expanded predicate).

## Difficulties in Finding Verbs and Their Subjects

### 1. Subjects Complicated by Phrases

Do not carelessly mistake the object of a preposition for the subject just because it stands near the verb. A noun in a modifying phrase can never be a subject.

The forests of Russia is? are? full of wolves. [Forests are.]  
 One of the ten oranges remain? remains? [One remains.]  
 Ribbons for the old typewriter are in that drawer. [Ribbons are.]

### 2. Verbs Surrounded by Modifiers

Adverbs like <i>not, never, hardly</i> may split the verb.	{ She <u>could</u> not always <u>promise</u> . The bill <u>has</u> already <u>been</u> <u>paid</u> .
Adverbs like <i>up, in, on</i> cannot be part of the verb.	{ We <u>woke</u> <u>up</u> at six o'clock. <u>Come</u> <u>in</u> . <u>Sit</u> <u>down</u> . <u>Go</u> <u>away</u> .
Adjectives like <i>good, glad, able</i> cannot be part of the verb.	{ It <u>was</u> <u>good</u> . You <u>must</u> <u>be</u> <u>glad</u> . She <u>may</u> <u>not</u> <u>have</u> <u>been</u> <u>well</u> .

### 3. Questions and Commands

Try questions in statement order: Did the bell ring? = the bell did ring.  
 Commands usually have no subject; you is understood: [You] Be sensible.

### 4. Compound Subjects or Predicates

Two or more subjects form a compound subject. Two or more verbs form a compound predicate.

#### Two Subjects or Predicates (A and B)

Two items (A and B) are not separated by commas.

Compound Subjects	{ On his desk were the <u>tickets</u> and a <u>time-table</u> . <u>Races</u> and <u>exhibitions</u> of skating <u>form</u> a part of the winter carnival.
----------------------	---

Compound Predicates	{ We <u>breathe</u> <u>oxygen</u> and <u>exhale</u> <u>carbon</u> <u>dioxide</u> . <u>You</u> <u>have</u> <u>spooferd</u> and <u>bamboozled</u> me long enough.
------------------------	--

#### Three or More Subjects or Predicates (A, B, and C)

Three items are separated by commas *and* is used between all the items (tea and coffee and milk).

Compound subject: Milk, salad, and bread make a good meal.

Compound predicate: Dogs bark, yelp, and fight all night long.

#### Subject and Predicate Compounded

Both steel and copper can be stretched and twisted. [This is a simple statement, because both metals receive both actions.]

### Basal Parts of a Sentence

#### —Subject, Verb, and Completer (also called Complement)

A completer is a word that completes the meaning of a verb. Know the uses of objects, predicate nouns, predicate adjectives.

Some verbs can form a whole predicate unaided:

I sleep. Morning dawns. Birds quarrel. We have succeeded.

Others leave the meaning in suspense until a completer is added:

She wears ..... He lifted ..... Mr. Roe is .....

<u>She</u> <u>wears</u> a yellow robe.	} Completers.
<u>He</u> <u>lifted</u> her up.	
<u>Mr. Roe</u> <u>is</u> a baker.	
<u>The</u> <u>weather</u> <u>is</u> cold.	

} Robe and her are direct objects.  
} Baker is a predicate noun.  
} Cold is a predicate adjective.

Subject, verb, and completer (if any) are the basal parts of a sentence. They are called basal because they provide the *foundation* of the whole meaning and the *support* for all the modifiers built upon them. Basal parts, modifiers—if you know one you can always get the other. Simply push down the modifiers, and the basal parts will be left standing in a neat row thus:

The pro of the boat was crushed in the ice.  
One of the prospectors leads the mule across the road.

#### b. Objects

The direct object is a word that receives the action of the verb.

Australia ships much wool. The children astonished us.

To find the object Ask subject verb what? Australia ships what?

The answer (if there is one) is the object: Australia ships wool.

Pronoun objects take the objective case (me, him, her, us, them).

They saw me there. She saw Tom and me. [When there are two objects try each one separately: She saw Tom. She saw me.]

The Indirect Object tells to whom { Give me [= to me] the key.  
or for whom an action is performed. { She baked him [= for him] a pie.

#### Practice 1. Find the Direct and Indirect Objects

1. She baked me a cocoanut cake.
2. Did she bring you lemons?
3. She gave Mother some tea.
4. They gave us fair warning.
5. Is Joe making him a boat?
6. Read me the letter again.

### c. Predicate Nouns (Predicate Nominative)

A predicate noun is a noun in the predicate that points back to the subject, classifying it or explaining it. It follows BE or some other linking, no-action verb.

Predicate nouns: Our first dog was a *collie*. My best friend is *Ed*.

Predicate pronouns: Who called? It was *she*. Who phoned? It was *I*.

A predicate noun differs from an object in that it always refers to the same person or thing as the subject. It never follows a verb that can have an object. Most verbs express action, which we may visualize by an arrowhead (subject > object).

The verb BE (*is, are, was, were*) NEVER takes an object. It is only a linking verb—a no-action verb. It means equals. We can represent it by an “equals” sign (subject = predicate noun).

It was = he. It was = they—not we.

She saw him. She saw them and me.

Nominative: I, he, she, we, they

Objective: me, him, her, us, them

### d. Predicate Adjectives

A predicate adjective is an adjective in the predicate that points back to the subject, describing it. It follows BE or some other linking, no-action verb like *become, appear, seem*.

The thief was *bold*. The silver is *old*. We were too *greedy*.

He seems *kind*. It appears *easy*. We will be *successful*.

#### Summary

An object *receives action* and means a *different* person or thing from the subject.

Martin shot a tiger.

Tom Bot married a widow.

A predicate noun follows a verb that *does not* express action, and it means the *same* person or thing as the subject.

Martin was a hunter.

Tom is a meek husband.

#### Practice 2. Name and Explain the Completers

Mr. Crane hit the mark twice.

Angrily she slammed the door.

In hot weather she was cross.

On windy nights we built a fire.

Sixteen is a delightful age.

“A good fellow” is a costly name.

Heavy traffic ruins the roads.

This horseshoe did bring good luck.

Nell, my coffee is almost cold.

In June I married a widow.

She hates him and me.

She must have seen Tom and me.

It is she. It was he.

The leaders were he and I.

The class chose him and me.

Yes, my shoes are very thin.

All cats are gray by night.

Wind whipped the sea into foam.



Write first the subject and then the verb (in 1-14 the verb is one word).

Modifiers may come before the subject. *Subject*      *Verb*

1. Clumsily he put on his wolfskin coat. he put
2. At dawn their chimney sends up smoke. chimney sends
3. The early morning freight clanks past. freight clanks
4. In the winter he abandoned this mine. he abandoned

Modifiers may fall between subject and verb.

5. The truck in front of us is too slow. truck is
6. Our cabin at the lake is very tiny. cabin is
7. Joe Bard of Boston was the pilot. Bard was
8. A happy crowd suddenly flocked in. crowd flocked

The verb may come before the subject.

9. In the church burned a hundred candles. candles burned
10. On the chair lies one of his suits. suit lies
11. Soon comes the odor of fish and seaweed. odor comes
12. Down goes the arm of the traffic signal. arm goes

Verb or subject may be compound.

13. Fire and water are enemies. fire, water are
14. Fools and children are very frank. fools, children are
15. Rain gushes and clatters in the spouts. rain gushes
16. They pick and sort the goose feathers. they pick
17. Half of the dishes fell and broke. dishes fell

The following verbs contain two words.

18. Outside, Rod was teasing the dog. Rod was teasing
19. A boy with newspapers is passing. boy is passing
20. Her feet were dangling near the water. feet were dangling
21. The squirrels have eaten our bread. squirrels have eaten

Two parts of a verb may be separated.

22. You have certainly been kind to us. you have been
23. Have you been an American citizen long? you have been
24. Where have you been all day? you have been
25. What have the children broken now? children have broken

To sentence 41 the verbs are *one* word.

26. Is there a pistol in the cabin? pistol is
27. Have you a catalog of band music? you have
28. Theresa was very gay this evening. Theresa was
29. The river ripples lazily off toward the south. river ripples
30. A singed cat dreads the fire. cat dreads
31. The play at the Orpheum is a farce. play is
32. The horse show is very successful. show is
33. Miss Cleebly took breath for another volley of abuse. Cleebly took
34. Across the lawn bounded a huge dog. dog bounded
35. Out crawls Tad from under the sofa. Tad crawls
36. That saxophone player stared at you. player stared
37. The French market in New Orleans is a colorful place. market is
38. No, it was not Mary. it was
39. This picture is a copy. picture is
40. In New Mexico we saw many Indians. we saw
41. Most tourists are slaves to their baggage. tourists are
42. That must be apple butter. that must be
43. Will the try-out be hard? try-out will be
44. Why do you dislike Leo so much? you dislike
45. In the envelope you will find a stamped, self-addressed card. you will find
46. Did you step on any one's toes? you step
47. For supper we shall have catfish. we shall have
48. Was she caught in the noon rush? she was caught
49. A pushcart had blocked the road. pushcart had blocked
50. Franz painted a picture of three horses. Franz painted

Which Are They?

Answer by Number

On this page are 6 predicate nouns. 31 37 38 29 41 42

On this page are 3 predicate adjectives. 28 32 43

### 3. MODIFIERS—ADJECTIVES AND ADVERBS

(An adjective describes or limits a noun (or pronoun).)

It explains

What kind? { big, golden, shaggy, cheap, fresh } Descriptive  
 { French, two-story, coal-black }

What one? { a, an, the; one, first, two, second } Limiting  
 { my, his, our; this, that, some, each }

(An adverb modifies a verb, adjective, or other adverb.)

It explains

When? Where? { now, then, finally, often, soon } Time, Place  
 { here, there, near, far, yonder }

How? How much? { slowly, naturally, eagerly } Manner, Degree  
 { very much, not much, too little }

Most adverbs end in *ly*, but not all. Four fifths modify verbs; one fifth modify adjectives or adverbs (*very* hot, *very* quickly).

#### a. Adjectives Misused for Adverbs

Use an adverb to show the manner of an act, or degree.

Adjectives: good, bad, easy, sure, real, most, some, = ~~not~~ <sup>well</sup> ~~ill~~

Adverbs: <sup>(manner)</sup> well, badly, easily, surely, really, almost, somewhat

How? You played ~~good~~ <sup>well</sup>. Tom didn't do ~~badly~~. He won ~~easy~~ <sup>easily</sup>.

How? You were ~~sure~~ <sup>surely</sup> tired. The work is ~~real~~ <sup>very</sup> hard.

SAY { most people BUT { almost all people Use an adverb to  
 { some people feel somewhat better modify an adjective

Adjectives

show *what kind* of subject

Adverbs

show the *manner* of an act

She was angry. She became quiet. She spoke angrily. She moved quietly.

The diver stood firm and unafraid. He gripped the hand rail firmly.

The twins appear happy today. All day long they laugh happily.

Note 1. Adjectives after Verbs Pertaining to the Senses

Verbs pertaining to the senses (smell, taste, look, sound, feel)

are followed by an adjective unless they mean action.

It smells good, tastes good, is good.

He sniffs the apple pie eagerly.

Those taste bad. These look good.

He tastes the hot soup cautiously.

That looks bad. This tastes sour.

The cook looks at him sourly.

It sounds good [OR bad] to me.

She sounds the dinner bell loudly.

I feel well (health). You look hungry.

We look hungrily toward the table.

I feel good (in spirits).

She feels the silk suspiciously.

I feel bad (spirits or health).

"I feel badly" is less correct.

Note 2. Adverbs in Commands

In commands *slow, sharp, quick* (and a few other short forms) are allowable. { Drive *slow*. Look *sharp*. Dig *deep* now. Run *quick*. Buy *dear* and sell *cheap*.

Elsewhere use the form in *ly*. { We drove *slowly* along beneath the elms. Firemen can run *quickly* up a ladder.

### b. Double Negatives

Avoid double negatives—*not* plus *hardly, scarcely, never, etc.*

Such adverbs appear to cancel each other (not never = some time).

SAY I can *hardly* see NOT "I can't hardly see"

Do not mix two statements. Do not follow the dotted lines.

I couldn't stir.

I didn't see anybody.

I could hardly stir.

I saw nobody.

There isn't a thing to eat.

I won't do a thing about it.

There is scarcely a thing to eat.

I will do nothing about it.

They won't need more than one car.

I listened without breathing.

They will need only one car.

I listened, scarcely breathing.

### c. Comparison

Make your comparisons logical and grammatical.

Avoid double comparisons: more taller, most hardest.

Use *er* with *other*. { London is larger than any <sup>other</sup> city. ["Larger than any city"? Larger than itself?]

Use *est* with *all*. { London is the largest of all cities in the world. [NOT "Largest of any city."]

Adverbs in *ly* usually take *er* in the comparative. { Girls learn languages <sup>more easily</sup> easier than boys. Today the car runs much <sup>more smoothly</sup> smoother.

Use the comparative for two, the superlative for three or more. { the larger of the two girls the largest of the three boys

Comparison is inflection to show degrees of quality or quantity. Words of one syllable add *er, est*. Words of three syllables usually prefix *more, most*. The others follow no apparent rule.

#### COMPARISON OF ADJECTIVES

Positive	Comparative	Superlative
bright	brighter	brightest
brilliant	more brilliant	most brilliant
good (well)	better	best
little	less	least

#### COMPARISON OF ADVERBS

Positive	Comparative	Superlative
hard	harder	hardest
loud	louder	loudest
simply	more simply	most simply
slowly	less slowly	least slowly

Some adjectives (empty, dead, circular, three-cornered, unique, universal, everlasting, infinite, etc.) and some adverbs (wholly, entirely, universally, etc.) in the positive form already express superlative ideas. Do not compare them.

### d. Using Phrases as Modifiers

Know what prepositional phrases are and how to use them.

In winter packs of wolves roamed through the forests of Russia.

An adjective phrase does the work of an adjective, explaining

What kind? { a pack of wolves = a *wolf* pack }  
 What ones? { forests of Russia = *Russian* forests } Adjective phrases

An adverb phrase does the work of a single adverb, explaining

Roamed When? { roamed in winter, roamed by night }  
 Roamed Where? { roamed through the dark streets } Adverb phrases

Of the two dozen most common words nine are prepositions:

of to in for with on by at from.

There are seventy in all. You should know twenty-five by heart (see 4c).

#### Definition

A prepositional phrase consists of a preposition and its object

(a noun or pronoun) perhaps with modifiers: on a frosty morning  
 There may be two objects: except him and her between you and me

The entire phrase is a modifier. It does the work of an adjective or an adverb and never anything else. To mark off phrases helps you to find the basal parts. Phrases may be lowered, leaving the basal parts on the main line.

Suddenly on the wall appeared in letters the words of the prophet  
 of the palace of gold of Israel.

#### Practice 1.

Copy these sentences with the prepositional phrases dropped down and other words on the main line. Underscore verb and subject.

1. In these days women may travel without fear in foreign countries.
2. By all means come to dinner with us after the matinee.
3. One of the students was telling about her vacation in Switzerland.
4. In an open space stands a statue of an Indian on a pony.
5. In the West and South is, are vast areas of barren land.
6. A set of radio tubes was, were found in the back of the car.
7. The age of these rocks have, has been estimated with care.
8. On the farm one of the worst pests is, are the corn-borer.
9. For supper only the crumbs of the cake was, were left.
10. In our neighborhood everyone but you and her approve is, are of their marriage.

### How to Place Phrases Effectively

An adjective phrase must follow closely the word it modifies.

I saw a man digging a well with a Roman nose.

The fireplace was built by a neighbor of empty bottles.

An adverbial phrase, like an adverb, need not always cling to the verb. Occasionally use an adverbial modifier before the subject. Glance down a page of your writing. Do practically all sentences begin directly with subject and verb? If so, you need to vary your sentence patterns more.

He collided on the next street beyond the courthouse with a truck.  
On the next street beyond the courthouse he collided with a truck.

### Practice 2.

Improve the order. Fill the blanks.

1. She was vaccinated in the doctor's office on her leg on Monday.
2. She and I paddled out to feed the hens in rain coats on stormy days.
3. We were welcomed at the station by a brass band and a crowd of rooters.
4. Three children were hurt in the bus on their way to school by falling glass.
5. I read an article about good manners at the library in a magazine.
6. The wheelbase was -----some, somewhat----- less than 110 inches in 1927 for cars.
7. Drive care -----ful, fully----- after the party over the wet road on your way home.
8. You should get consider -----able, ably----- more money for your house in Trent in two years.
9. The letter was written child -----ish, ishly----- in green ink lying on the table.
10. We found a -----real, really----- unusual collection of Chinese snuff boxes browsing in Mr. Bentz's shop yesterday.

### Note 3. "Made" Adjectives

Use "made" adjectives (particularly those made from nouns) with caution. Often they are puzzling; in such instances prefer a phrase. Often they are so numerous as to produce the clumsy style of newspaper headlines; in this case break the habit.

~~education~~ theory of education      ~~observing~~ power of observation  
~~his child~~ stories for children      ~~wreck~~ survivors of the wreck  
~~the scientific~~ professor of science      ~~the unrest~~ spirit of unrest  
 a ~~grown-up~~ table for grown-ups      ~~dam foundation~~ defect in the f.  
 the ~~economic~~ student of economics      ~~Belgium's~~ invasion of Belgium

Practice 3. Improve: experience in drug clerking, her beauty qualifications, evolution theory, big navy plan, morals danger, peace threat.

1. Gyp hears very ----good, well---- at meal time. *well*
2. The guests will ----sure, surely---- leave after that hint. *surely*
3. The roof leaked ----bad, badly---- during the storm. *badly*
4. Her suggestions have been ----real, really---- good usually. *really*
5. We shall reach Firestone by six ----easy, easily---- at this rate. *easily*
6. The lake is ----real, very---- rough on windy days. *really*
7. Carmen danced ----good, well---- in the last fandango. *well*
8. "Red" Morse is the ----better, best---- halfback of the two. *better*
9. Lita tramps far into the woods ----most, almost---- every day. *almost*
10. That carpenter ----sure, surely---- doesn't waste much time in the sun on a day like this. *surely*
11. She seemed ----angry, angrily---- yesterday. *angry*
12. The milk tastes ----sour, sourly---- after a hot day. *sourly*
13. Bud tastes his soup ----cautious, cautiously---- now. *cautiously*
14. Cranberry punch tastes ----bad, badly---- without sugar. *badly*
15. The living room, firelit and cozy, ----sure, surely---- looked good after our run. *surely*
16. The weeks pass very ----quick, quickly---- here at camp. *quickly*
17. You must listen ----careful, carefully---- during the Prelude. *carefully*
18. The car runs ----good, well---- with the valves ground. *well*
19. Anita has become a ----real, really---- charming girl lately. *really*
20. In the heavy sand Tupper ----could, couldn't---- scarcely make the hurdles, unfortunately. *could*
21. I ----could, couldn't---- hardly recognize you at first. *could*
22. We ----ought, oughtn't---- never to tell, for all her coaxing. *ought*
23. Hal was the ----older, oldest---- of the two boys. *older*
24. Oscar is the ----more, most---- promising of the two. *more*
25. Mildred can ----sure, surely---- type fast in a pinch. *surely*

Oral Drill. Glance down this page. Do many sentences begin with the subject? Move a prepositional phrase or an adverb to the beginning. Example, Sentence 1:  
*At meal time Gyp hears very [good, well].*

26. ....most, almost.... every soil contains traces of iron. *Almost*
27. How ....quick, quickly.... the mechanic took that tire off! *quickly*
28. The car rides ....smooth, smoothly.... even on bad roads. *smoothly*
29. The first of the speakers is ....some, somewhat.... bashful. *some*
30. The name of the town was spelled ....different, differently....  
after the war. *differently*
31. He spoke ....sharp, sharply.... to me just at that moment. *sharply*
32. The water is not ....near, nearly.... so cold today. *nearly*
33. The lead in this pencil is ....most, almost.... too hard. *almost*
34. This bridge will carry your load ....easy, easily.... *easily*
35. You should speak ....firm, firmly.... to your horse, not  
loudly. *firmly*
36. The skipper can ....hardly, not hardly.... see in this fog. *hardly*
37. She outlined her plan ....clear, clearly.... and simply. *clearly*
38. The dinner gong sounded ....loud, loudly.... three times. *loudly*
39. From here the brasses sound too ....loud, loudly.... *loud*
40. Ore wagon bells ring out sharp and ....clear, clearly....  
in the thin mountain air. *clearly*
41. The sun feels ....good, well.... on my lame shoulder. *good*
42. David looked ....sad, sadly.... at his broken train. *sadly*
43. Does Mr. Pratt look ....sad, sadly.... about the election? *sad*
44. You will like *Vanessa* best of ....any, all.... of his novels. *any*
45. Those fresh doughnuts smell ....delicious, deliciously.... to  
three hungry scouts like us. *deliciously*
46. Meta looks ....good, well.... in green. *good*
47. We made scarcely ....no, any.... money at today's sale. *scarcely*
48. You should drive ....slower, more slowly.... on this wet road. *more slowly*
49. Of the two which horse is ....gentler, gentlest....? *gentler*
50. Dusty Forbes could not be trapped so ....easy, easily.... *easily*

Optional Drill. Write subject and verb of each sentence.



#### 4. THE PARTS OF SPEECH

According to function in the sentence we may classify words thus: (1) asserting words, (2) name words, (3) modifiers, (4) connectives.

verbs	nouns	adjectives	prepositions
	pronouns	adverbs	conjunctions

There are four main kinds of words—four main kinds of work that words do. Words *assert*, *name*, *modify*, or *connect*.

##### The Eight Parts of Speech

Asserting words	A verb asserts.
Name words	{ A noun names.
	{ A pronoun substitutes for a noun.
Modifiers	{ An adjective modifies a noun or pronoun.
	{ An adverb modifies a verb, adjective, or adverb.
Connectives	{ A preposition takes an object and introduces a phrase.
	{ A conjunction subordinates a clause or coordinates equal elements.
	{ An interjection interrupts to express sudden feeling.*

##### a. How to Recognize a Part of Speech

Know the parts of speech by the work they do. Always ask:

“What work does this word do in this sentence?”

He is a *near* neighbor. [*Near* tells what kind; it is an adjective.]

Two bullets whistled *near*. [*Near* tells where; it is an adverb.]

Sebago is a lake *near* home. [*Near* connects; it is a preposition.]

The reapers come from far and *near*. [*Near* names; it is a noun.]

As we *near* the canyon we hear voices. [*Near* asserts; it is a verb.]

A man who earns a living by teaching is called a teacher. But the same man, when he uses a typewriter, is a typist. Likewise, when he goes into his garden to hoe weeds he becomes a gardener. Words change their vocations just as people do. Thus it makes for clearness if we deal with words not as isolated units but always in sentences.

##### Practice on Parts of Speech

Make the following words do the work of two or more different parts of speech.

end	red	floor	discount	point	run	arm	long	past
sack	ship	handle	brush	pardon	trick	tree	lower	quick

Make the following words do the work of three or more different parts of speech.

split	pocket	dwarf	slight	calm	last	round	right	low
snow	rival	farm	brown	scrap	little	outside	level	up

##### \* Frequency of the Parts of Speech in Ordinary Writing

Nouns	24%	Adjectives	21%	Verbs	20%	Prepositions	12%
Pronouns	11	Adverbs	7	Interjections	0	Conjunctions	5
Substantives	35	Modifiers	28	Verbs	20	Connectives	17

Interjections are rare in writing; their frequency is less than one tenth of one per cent.

### b. Verbals—the “In-Betweens”

Know the common verbals. Words derived from verbs but used as nouns or modifiers are called verbals. They *name* or *imply* action but do not assert.

I like ~~to~~ get dinner—except ~~wash~~ the dishes.

~~Being~~ sick on a holiday ~~makes~~ me cross enough ~~to~~ bite.

The verbs are like and makes. *To get, washing, being, and to bite* name or imply action but do not definitely assert that something gets, washes, is, or bites. They are verbals—participles, gerunds, and infinitives (see 12).

### c. Connectives—the “Little” Words

#### Prepositions

Know by heart twenty-five of the seventy common prepositions.

of	to	in	through	since	across	during
with	at	into	between	about	beyond	concerning
by	on	from	among	until	beneath	owing to
for	up	over	above	after	beside	because of
like	down	under	below	before	except	in spite of

A preposition governs its object (a noun or the equivalent). With its object it *forms* a phrase and *joins* this phrase to the word which the phrase explains. Most prepositions can also be adverbs. Such words as *up, down, in, and by* are prepositions if they have an object but adverbs if they do not.

Prepositions: up the hill down town in the store by parcel post

Adverbs: dig it *up* write it *down* turn *in* passed me *by*

#### Conjunctions

The coordinating conjunctions are *and, or, but, for* (see 10). They harness words or phrases or clauses as equals and drive them together as a team (Tom and Jerry, in sun or in rain).

The common subordinating conjunctions are *after, as, before, since, until, when, whenever, while, where, wherever, because, if, unless, than, although, though, that, so that* (see 11). They introduce subordinate clauses.

#### Essential Knowledge about Sentences

- |                              |                       |
|------------------------------|-----------------------|
| 1. Know subjects and verbs.  | Study Article 2.      |
| 2. Know the parts of speech. | Study Articles 3–9.   |
| 3. Know what a clause is.    | Study Articles 10–11. |
| 4. Know what a phrase is.    | Study Articles 12–13. |

What work does the underlined word do in the sentence?

Answer by naming the part of speech (adverb, preposition, etc.).

1. Distant hills are greenest.
2. Camp Brent was cold in winter.
3. It gradually flickered and went out.
4. Everywhere was heard the sound of reapers.
5. A cubic inch of water will produce 1700 cubic inches of steam.
6. To the right of the road he saw a thicket.
7. Ninety-five per cent of the songs are trash.
8. It may be the boom or spar of a sailing vessel.
9. Over the fields brooded the hush of a coming storm.
10. Ned squeezed in between the cool, rough wall and the car.
11. Two days' work is hardly sufficient.
12. It was the rib-bone of a whale.
13. From her girdle hung a jade rosary.
14. Until nightfall the possum slept on.
15. Old Joe ran away in the spring and stayed for twenty years.
16. The circus is always Spangleland.
17. Already the wind was shifting to the south.
18. Soon Stewart found one source of our troubles.
19. The channel was treacherous even in good weather.
20. The ocean sparkled and glittered under the blazing sun.
21. Somehow he recovered and raced on.
22. After supper there had been an hour of music.
23. The Japanese beetle is a menace to corn and fruits.
24. The tradesman's wife was rather foolish.
25. Along came a blackbird and pecked off her nose.

Which are they?

Answer by number.

Five sentences begin with a phrase.	4	7	13	14	17
Five sentences begin with an adverb.	4	7	13	14	17
Five make the verb precede the subject.	3	7	13	14	17
Five have a compound predicate.	2	15	20	21	25
Five have a two-word verb.	2	9	8	17	19

Five sentences have predicate nouns; five have predicate adjectives. No complex or compound sentences are included.

26. Noisily the express rattled by. \_\_\_\_\_
27. The fisherman is asleep by the river. \_\_\_\_\_
28. Often he forgets time and rambles on. \_\_\_\_\_
29. Were you the officer on duty? \_\_\_\_\_
30. The wind was howling around the shoulder of the mountain. \_\_\_\_\_
31. She is standing alone beside the door. \_\_\_\_\_
32. It will soon be time for the race, besides. \_\_\_\_\_
33. Nevertheless there is doubt about his training. \_\_\_\_\_
34. Quickly he rose and joined the other man. \_\_\_\_\_
35. At the foot of the hill our car hit a thank-you-marm. \_\_\_\_\_
36. Over the marsh hung a dense fog. \_\_\_\_\_
37. One of those men must be a Norwegian. \_\_\_\_\_
38. Under the hayrack lay a German police dog. \_\_\_\_\_
39. For hours I floundered on through the snow. \_\_\_\_\_
40. A steel spring is stronger in cold weather and weaker in hot weather. \_\_\_\_\_
41. At fourteen she was famous in Berlin. \_\_\_\_\_
42. He put in his thumb and pulled out a plum. \_\_\_\_\_
43. One of the airplane carriers is the Lexington. \_\_\_\_\_
44. Gigs had a warm reception from the family. \_\_\_\_\_
45. Here was soap in various stages of jellied dissolution. \_\_\_\_\_
46. China is the oldest of all nations. \_\_\_\_\_
47. Pamela was curious and dropped in. \_\_\_\_\_
48. She can be happy by the hour in solitude. \_\_\_\_\_
49. Silver frost now covered the frozen ground. \_\_\_\_\_
50. Chad and I milked the cow and turned her loose. \_\_\_\_\_

Which are they?

Answer by number.

Five sentences begin with a phrase.	.....	.....	.....	.....
Five sentences begin with an adverb.	.....	.....	.....	.....
Five make the verb precede the subject.	.....	.....	.....	.....
Five have a compound predicate.	.....	.....	.....	.....
Five have a two-word verb.	.....	.....	.....	.....

Five sentences have predicate nouns; five have predicate adjectives. No complex or compound sentences are included.

## 5. VERBS—TENSE

A verb is a word that asserts. It is the vital part of a sentence. Some verbs express lively action (run, race, glitter, hop, cry, stab), some mild action (have, own, sleep, dream, grow) or mental action (believe, expect, convince) or mere being (be, become, seem).

### Verbals are Not Verbs

No *ing* word can be a verb without an auxiliary. *Joking*, *laughing*, *listening*—these used alone are verbals (see 12). An *ing* word alone is either a name-word or a modifier.

VERBALS { Used as a noun: Her joking often irritates me.  
As an adjective: She is in a joking mood.

VERBS You were joking. She is laughing. Are you listening?

### Auxiliaries

A verb may contain one, two, three, or four words: sing, is singing, may have sung, may have been sung. Here the main verb is *sing*. Helping verbs are called auxiliaries. In naming a verb give auxiliary and all.

Know some of the common auxiliaries like BE and HAVE.

Emphatic forms  $\boxed{\text{DO DOES DID + hear, etc.}} = \text{He did hear.}$

In questions and  $\left\{ \begin{array}{l} \text{Do you } \underline{\text{hear}} \text{ me? } \underline{\text{Didn't}} \text{ they } \underline{\text{signal}}? \\ \text{emphatic statements } \left\{ \begin{array}{l} \underline{\text{He doesn't}} \text{ hear. } \underline{\text{They don't}} \text{ care.*} \end{array} \right. \end{array} \right.$

Potential forms  $\boxed{\begin{array}{l} \text{MAY CAN MUST MIGHT} \\ \text{COULD WOULD SHOULD} \end{array} + \text{hear}} = \text{He could hear.}$

May I borrow some chairs? [May asks permission.]  
Can you carry them alone? [Can denotes ability.]

Progressive forms  $\boxed{\text{IS ARE WAS WERE + hearing}} = \text{He is hearing.}$   
BE plus a present participle

Passive Voice  $\boxed{\text{IS ARE WAS WERE + heard}} = \text{He is heard.}$   
BE plus a past participle

Perfect Tenses  $\boxed{\text{HAVE HAS HAD + heard}} = \text{He has heard.}$   
HAVE plus a past participle

It is no trick at all to learn that *have* or *has* is the sign of the present perfect tense and *had* of the past perfect.

All verb forms are built from three *principal parts*, so called because any one who knows these forms of any verb can build from them the entire conjugation—every tense, mode, voice, person, and number. The principal parts of a verb are its present form, past form, and past participle.

\* Note 1. *Doesn't* stands for *does not*. SAY *He doesn't, It doesn't*. You would not say "he do not" or "it do not"; therefore avoid the contractions "he don't," "it don't."

## a. Principal Parts

Know the principal parts of the verbs which cause you trouble.

Repeat this formula: "Today I *do*. Yesterday I *did*. Often I have *done*." *Do, did, done* are the principal parts of the verb *do*.

The Principal Parts			PRESENT TENSE	PAST TENSE	PRESENT PERFECT TENSE
PRESENT	PAST	PARTICIPLE	The Rän—Rün Family		
begin	began	begun	Today I begin	Yesterday I began	Often I have begun
blow	blew	blown	" I run	" I ran	" I have run
break	broke	broken	" I ring	" I rang	" I have rung
burst	burst	burst	" I sing	" I sang	" I have sung
choose	chose	chosen	" I swim	" I swam	" I have swum
come	came	come	" I sink	" I sank	" I have sunk
do	did	done	" I drink	" I drank	" I have drunk
draw	drew	drawn	" I shrink	" I shrank	" I have shrunk
drink	drank	drunk			
drive	drove	driven			
eat	ate	eaten	The Bröke—Bröken Family		
fall	fell	fallen	Today I break	Yesterday I broke	Often I have broken
fly	flew	flown	" I speak	" I spoke	" I have spoken
freeze	froze	frozen	" I choose	" I chose	" I have chosen
give	gave	given	" I freeze	" I froze	" I have frozen
go	went	gone	" I wear	" I wore	" I have worn
grow	grew	grown	" I tear	" I tore	" I have torn
know	knew	known			
lay	laid	laid	The Grew—Gröwn Family		
lie	lay	lain	Today I grow	Yesterday I grew	Often I have grown
raise	raised	raised	" I throw	" I threw	" I have thrown
ride	rode	ridden	" I know	" I knew	" I have known
ring	rang	rung	" I blow	" I blew	" I have blown
rise	rose	risen	" I fly	" I flew	" I have flown
run	ran	run			
see	saw	seen			
set	set	set	The Röse—Rösen Family		
shake	shook	shaken	Today I rise	Yesterday I rose	Often I have risen
shrink	shrank	shrunk	" I drive	" I drove	" I have driven
sing	sang	sung	" I ride	" I rode	" I have ridden
sink	sank	sunk	" I write	" I wrote	" I have written
sit	sat	sat			
speak	spoke	spoken			
steal	stole	stolen			
swim	swam	swum			
take	took	taken			
tear	tore	torn			
throw	threw	thrown			
wear	wore	worn			
write	wrote	written			

*wrote*  
She ~~written~~ yesterday.  
The past tense uses the second principal part and NEVER has an auxiliary.

*written*  
She has ~~wrote~~ before.  
Perfect tenses use the third principal part and ALWAYS have an auxiliary.

## Practice on Principal Parts of Verbs

Read each sentence in three tenses: (1) present, (2) past, and (3) present perfect (with *have* or *has*). With each, supply a suitable adverb (or adverb phrase) of time. Example:

Now, Today, This month<sub>adv.</sub> the factory runs<sub>run</sub> at full speed.  
 Yesterday, Then, Formerly, the factory ran at full speed.  
 Often, For weeks, Since May the factory has run at full speed.

1. ---adv.--- the baby ---break [take]--- everything in sight.
2. ---adv.--- the choir ---begin [sing]--- the Requiem.
3. ---adv.--- the curtain ---rise [fall]--- at ten o'clock.
4. ---adv.--- Miss Watson, the stenographer, ---come [go]--- late.
5. I ---see--- your photograph in the newspaper ---adv.---
6. ---adv.--- he ---choose--- lively topics and ---speak--- with force.
7. ---adv.--- when the phone ---ring--- Brown ---shake--- his fist.

Use the past, the present perfect, and the past perfect (with *had*).

Before June, Until then the factory had run at full speed.

8. ---adv.--- he ---draw [write]--- two interesting sketches.
9. ---adv.--- we ---drive [ride]--- through the pine country.
10. ---adv.--- Miss Beckenridge ---tear [wear]--- her best dress.
11. ---adv.--- she ---run [swim]--- the fifty meters in record time.
12. ---adv.--- McNeil ---do--- his best work on that job.
13. Harry Tuckerman ---fly [know]--- airplanes ---adv.---
14. ---adv.--- the pigs ---eat [drink]--- everything I ---give [throw]--- them.
15. ---adv.--- she ---grow--- haughty and ---freeze--- our guests.
16. He ---shrink [sink]--- back among the bushes and ---steal--- away ---adv.---
17. The bubbles ---burst--- and ---blow--- away ---[as, since, before]--- I called you.

## COMMON FORMS OF THE VERB SING

PRESENT	I sing	You sing	He sings	We sing	You sing	They sing
PAST	" sang	" sang	" sang	" sang	" sang	" sang
PRES. PERF.	" have sung	" have sung	" has sung	" have sung	" have sung	" have sung
PAST PERF.	" had sung	" had sung	" had sung	" had sung	" had sung	" had sung
FUTURE	" shall sing	" will sing	" will sing	" shall sing	" will sing	" will sing

## b. Consistent Use of Tense (Avoiding Shift)

### In Narrating

Do not shift tense between past and present for no reason.

PRESENT The fight continues while the men <sup>stand</sup> stood around and <sup>cheer</sup> cheered.  
 PAST The signal was given, and the players <sup>hurried</sup> hurry to their places.

### In Repeating the Plot of a Story

1) Place yourself in the past and narrate the main events in the present tense.

Gand attends a wedding feast and ball with Ivan, a man who <sup>has</sup> had always said that he would wed none but the sea. At once she <sup>is</sup> was strangely attracted by this unusual man. Before the evening <sup>is</sup> was over Ivan <sup>has</sup> had apparently fallen in love with Gand, who is such an interested listener to his tales. He tells her many intimate things about his life. Everything <sup>looks</sup> looked favorable for the beginning of a romance. However, within a few days, Ivan goes to sea without again seeing Gand.

Use the present tense except for *has said* (line 2) and *has fallen* (line 6). These take the present perfect tense because they describe acts already completed at the "present" (the time of the wedding feast, the imaginative point of view which you assume).

2) Place yourself in the present and narrate the main events in the past tense.

Gand attended a ball with Ivan, who had said she was attracted evening was over Ivan had fallen who was interested He told her Everything looked Ivan went to sea

Ordinarily prefer this method.

Use the past except for *had said* (2) and *had fallen* (6). These take the past perfect tense because they describe acts already completed (*perfected*) at some point in past time.

### In Using Subordinate Clauses and Verbals

Choose a tense suitable to the time expressed in the main verb.

I should have liked <sup>to shake</sup> to have shaken him [*Should have liked* indicates a past time. In that past time I wished to shake, not to have shaken him.]

I intended that he should ~~have~~ come here. [*Intended* is past. In that past time I intended something. What? Did I intend that he *should come* or *should have come*? I intended that he *should come*.]

Then, <sup>having chopped</sup> chopping some wood and <sup>having made</sup> making our beds, we were soon asleep.

I am glad to have read it. [The reading preceded the gladness.]



## c. Uses of the Six Tenses

Use the tense that expresses relations in time exactly.

## 1. Present Time

Use the present tense for action taking place now, for habitual action, and for a universal truth.

They *are quarreling* again. She *tells* him how to drive.  
He said that water ~~was~~ <sup>is</sup> about eight hundred times as heavy as air.

Use the present perfect tense for an action completed at the present (or extending, at least in its consequences, to the present. Do not use it to indicate a definite point in past time).

Since the fire they <sup>have</sup> lived in their garage.  
The architect ~~has~~ submitted his plans last Monday.

## 2. Past Time

Use the past tense to place action in past time; the past perfect (with *had*) to place one past action before another past action.

In a vision he saw all the Christmas dinners which he ~~ate~~ <sup>had eaten</sup>.

## 3. Future Time

Use the future tense to place action in time to come; the future perfect to stress the idea of completeness before a future time.

In May she *will be* twenty. In May she *will have been married* a year.

Future tense auxiliaries are chosen according to meaning.

*Shall and Will*

To express simple futurity (mere expectation) use *shall* with the first person (*I* and *we*) and *will* with the second and third.

First Person:	shall	I [we] <i>shall</i> leave tomorrow.
Second Person:	will	There you <i>will</i> see strange sights.
Third Person:	will	He [they] <i>will</i> meet you at the boat.

To express determination (on the speaker's part) reverse the use.

First Person:	will	I <i>will</i> [I insist]. I <i>will</i> go [I promise].
Second Person:	shall	You <i>shall</i> not go [I won't let you].
Third Person:	shall	He <i>shall</i> help us [I'll make him].

To express choice or resolve by the *person acting* use *will* or *would*.

He *will* not come [he refuses]. You could if you only *would* [wanted to].

In questions use the form expected in the answer.

First person: *Shall* I go? *Shall* we stay? [A question in the first person never uses *will*.]  
Second person: *Shall* you? [Asks about the future.] *Will* you? [Asks for a decision.]  
Third person: *Will* he? [Asks about the future.] *Shall* he? [Will you make him?]

*Should* and *Would* follow the rules given for *shall* and *will*.

In addition, *would* is used to express (1) a habitual action, (2) an ardent wish. The children *would* play by the hour. *Would* that we knew [= we wish]. *Should* is used to express (1) condition, (2) obligation, (3) polite preference. If I *should* fail, I would try again. You *should* pay your debts. I *should* like to hear her.

CONJUGATION OF THE VERB *SEE*

## INDICATIVE MOOD

## ACTIVE VOICE

## PASSIVE VOICE

## Present Tense

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1. I see	we see	I am seen	we are seen
2. you see	you see	you are seen	you are seen
3. he sees	they see	he is seen	they are seen

## Past Tense

1. I saw	we saw	I was seen	we were seen
2. you saw	you saw	you were seen	you were seen
3. he saw	they saw	he was seen	they were seen

## Future Tense

1. I shall see	we shall see	I shall be seen	we shall be seen
2. you will see	you will see	you will be seen	you will be seen
3. he will see	they will see	he will be seen	they will be seen

## Present Perfect Tense

1. I have seen	we have seen	I have been seen	we have been seen
2. you have seen	you have seen	you have been seen	you have been seen
3. he has seen	they have seen	he has been seen	they have been seen

## Past Perfect Tense

1. I had seen	we had seen	I had been seen	we had been seen
2. you had seen	you had seen	you had been seen	you had been seen
3. he had seen	they had seen	he had been seen	they had been seen

## Future Perfect Tense

1. I shall have seen	we shall have seen	I shall have been seen	we shall have been seen
2. you will have seen	you will have seen	you will have been seen	you will have been seen
3. he will have seen	they will have seen	he will have been seen	they will have been seen

## SUBJUNCTIVE MOOD

## ACTIVE VOICE

## PASSIVE VOICE

Present Tense	{ if I, you, he see if we, you, they see	if I, you, he be seen if we, you, they be seen
Past Tense	{ if I, you, he saw if we, you, they saw	if I, you, he were seen if we, you, they were seen
Present Perfect	{ if I, you, he have seen if we, you, they have seen	if I, you, he have been seen if we, you, they have been seen

SHORTENED CONJUGATION OF THE VERB *BE*

I am	You are	He is	We are	You are	They are	Present
"was	"were	"was	"were	"were	"were	Past
"have been	"have been	"has been	"have been	"have been	"have been	Pres. Perf.
"had	"had	"had	"had	"had	"had	Past Perf.
"shall be	"will be	"will be	"shall be	"will be	"will be	Future

The passive voice of any verb like *choose* or *see* is made by adding the past participle (chosen, seen) to the forms of *BE* given above: *I am* chosen, *he was* seen, *we have been* taken, *you had been* thrown.

Give the passive voice for each of the following verbs in the person indicated:

First person: choose, know, see, draw, drive, freeze

Second person: choose, see, draw, drive, freeze, give, know, taken

Third person: (with *it*): begin, break, do, eat, give, grow, ring, burst

1. He had ....a form of shrink.... back into the corner. ....
2. One day I ....run.... all the way. ....
3. Yesterday we ....begin.... a search in the attic. ....
4. The rider quickly ....swing.... out of our way. ....
5. By noon the icicles had ....begin.... to thaw. ....
  
6. Have you ....ring.... up the sale on the register? ....
7. The sheriff ....come.... over yesterday at midnight. ....
8. Have any letters ....come.... for me, Miss Baker? ....
9. The three boys have ....drink.... all the punch. ....
10. Arline and I had never ....swim.... in salt water. ....
  
11. Joe has ....write.... me once since he left. ....
12. That sailor has ....slog.... all night. ....
13. One night the wind ....blow.... our tent down. ....
14. In one month we had ....break.... two axles. ....
15. Next morning my clothes had ....freeze.... stiff. ....
  
16. We ....do.... a neat bit of shopping yesterday. ....
17. Have you ....see.... Dawson this morning? ....
18. No, but Chuck ....see.... him last night. ....
19. The last interurban ....go.... a minute ago. ....
20. The Louisville bus has already ....go..... ....
  
21. Al has ....grow.... six inches this year. ....
22. Have you ....choose.... a date for this game? ....
23. Your sister has ....eat.... nothing today. ....
24. Apparently she has ....throw.... him over. ....
25. Once more the beavers ....drag.... logs over and  
piled them up to the level of the window. ....

26. Have you ----rode, ridden---- broncos all your life? .....
27. The Pied Piper ----lead, led---- the children to a mountain. ....
28. See how my silk dress ----shrank, shrunk---- in too hot water. ....
29. A storm from the north has ----blew, blown---- all night. ....
30. The water from the radiator has all ----run, ran---- out on  
the ground. ....
31. Have you ----swam, swum---- across the lake in winter? .....
32. Before long we had ----come, came---- upon a settlement. ....
33. As usual they have ----took, taken---- the longest way. ....
34. Whatever I may have ----did, done----, I didn't do that. ....
35. Not so fast there! He had ----gave, given---- me that  
picture before you asked. ....
36. You ----shall, will---- all die some day, my friends. ....
37. Probably I ----shall, will---- fail in chemistry. ....
38. I warn you both; I ----shall, will---- not be forced into this! .....
39. No matter how you beg you ----shall, will---- not go. ....
40. I ----shall, will---- probably go to Yale next winter if Yale  
will have me. ....
41. Next day he went out and ----brings, brought---- in a deer. ....
42. When we were exploring we ----find, found---- a cabin.  
It ----is, was---- a three-room log house and clearly  
----has, had---- not been occupied for a long time. ....
43. The noise came closer, and we all ----listen, listened---- .....
44. In front of our house was a paved road which for-  
merly ----was, had been---- used as a cow path. ....
45. I intended to ----go, have gone---- to the game Saturday. ....
46. It was midnight. Grace ----wakes, woke---- suddenly from  
a sound sleep and ----jumps, jumped---- out of bed. ....
47. We all hoped that you ----could, could have---- come. ....

## 6. VERBS—AGREEMENT, MODE AND VOICE, LIE AND LAY

### a. Agreement of a Verb with Its Subject

A verb agrees in number with its subject—not with a noun in an of phrase, nor with *there*, nor with a predicate noun.

The test: Underwave the verb. Ask “Who or what <sup>insert the verb?</sup>?”

The answer is the subject. Underline it; make the verb agree.

The verb should not be influenced by a noun in an of phrase or a with phrase

The rules of this simple game <sup>were</sup> ~~was~~ very strict.

Who or what \_\_\_\_\_ strict? Rules <sup>were</sup> ~~was~~ strict.

An order for two typewriters <sup>was?</sup> ~~were?~~ received.

[What \_\_\_\_\_ received? Were typewriters received?

No. An order was received.]

A sweeper with its attachments is rather expensive.

[What <sup>is?</sup> ~~are?~~ expensive? Sweeper is expensive.]

There <sup>is?</sup> ~~are?~~ two days left. [Days are.]

There <sup>was?</sup> ~~were?~~ several good reasons for the decision. [What was or were? Reasons were.]

The chief attraction of the fair <sup>was</sup> ~~were~~ the horses.

Crime and poverty <sup>are</sup> ~~is~~ the result. [OR are the results.]

nor by the adverb *there*

nor by a predicate noun

### Practice in Making Verbs Agree

1. The age of the trees ----was, were---- told by the annual rings.
2. There ----is, are---- 1200 meat-packing concerns in the United States.
3. This week the prices of wheat and corn ----has, have---- steadily risen.
4. In each room there ----is, are---- usually two hostesses.
5. One of the storms ----has, have---- destroyed the sugar cane.
6. There ----is, are---- approximately one thousand screws in a typewriter.
7. The method of conveying the heavy stones to their places in the Pyramids ----was, were---- simple.

### 1. Collective Nouns as Subject

A collective noun (*family, class, crowd, group, company*) takes a singular verb unless the persons act separately as individuals.

The committee is ready to report [thought of as a unit].

The committee are unable to agree [thought of as individuals].

*News, civics, economics, politics, physics* are singular. *Athletics* is usually singular. *Riches, acoustics, tactics* are usually plural.

News is scarce. Athletics (in general) is good for a fellow. Rough athletics (the sports considered separately) are not good for girls.

Expressions of quantity considered in one mass or amount, though plural in form, require singular verbs.

Ten dollars was lost [one amount]. Two dollars were counterfeit.

After *some, part, half, two thirds* use the singular if the object of the preposition *of* is singular, plural if the object is plural.

Some of the alcohol has evaporated. Some of the pages have been torn.

## 2. Two Subjects

Singular subjects joined by *and* (A + B) take a plural verb.

Sugar and syrup were added. Both Frank and Walter are here.

Singular subjects joined by *or* (A or B) take a singular verb.

Sugar or syrup [one ingredient] is added. Neither Joe nor Earl cares.

If subjects differ in number the verb agrees with the nearest or with the positive subject. Neither the mirror nor the dishes were broken. The owner and not the employees has to suffer.

## 3. Pronoun Subjects, Indefinites

*Each, either, every* and other indefinites (*everyone, everybody*) imply one at a time and require a singular verb.

Each of the boys ~~have their~~ <sup>has his</sup> own comb. (See 7.)

A verb with a relative for its subject agrees with the antecedent.

Mrs. Grub is one of those people / who are never satisfied. \ antecedent = people

He names one of the men / who is more honest than the rest. \ antecedent = one

## b. Mode and Voice

Mode (often called mood) shows whether an assertion is a command or a supposition or neither.

Use the indicative mode ordinarily. She *was* here. .

Use the imperative mode in a command. *Be* here at noon.

Use the subjunctive mode in a { If I *were* you, I'd go [not *was*].  
condition contrary to fact. | Would she *were* here [not *was*].

Voice shows whether the subject does or receives the verb-act. The active voice shows the subject acting upon something: I caught her. The passive voice shows the subject as acted upon: She was caught.

In either case the verb is used transitively (the action passes *trans* = across).

If nothing in the sentence is acted upon, the verb is used intransitively.

Does subject act on object? Tom *hit* > Joe. Verb is active. { [Used  
Is subject acted upon? Joe < *was hit* hard. Verb is passive. { [transi-  
tively]

Neither? Joe *sleeps*. No, Joe *is* not here. [Used intransitively.]

Nearly all verbs can be used either transitively or intransitively: Oh, I see [intransitive]. I see a cloud [transitive]. That man seldom laughs [intransitive]. He laughed his head off [transitive]. *Be* does not express action; it therefore has no other than an intransitive use. Such verbs as *seem, appear, become, smell, taste, sound* affirm a condition or quality rather than an action. Usually they are followed by a predicate noun or adjective, in which case they are used intransitively. Along with *be*, they are called linking (copulative) verbs.

c. Confusions of *Lie* and *Lay*, *Sit* and *Set*

We lie or sit. We lay or set things. *Lie* and *sit* are idle verbs; they mean to *rest*, to *remain* in the same place. *Lay* and *set* are motion verbs; they mean to *put some object down*.

Begin by mastering { *lie*, *lay*, has *lain*, had *lain*  
the verb *lie* { *lies*, *lying*, *having lain*

*I lie* upon the couch. *I was lying* on the floor.  
Yesterday *I lay* down for an hour. My dog *lay* beside me.  
Every day this week *I have lain* down.  
Yesterday just as *I had lain* down the telephone rang.  
Tomorrow *I shall lie* in the sand and watch the seagulls.  
*Lying* in bed in the morning is my worst fault.

Read these sentences aloud at least three times, listening to the verb forms. Then change *I* to *he* and read again. Change to *we*, to *you*, to *they*, going all the way through each time. Fix the correct habit in your mind and in your tongue.

Practice 1 on the Verb *Lie*

In the following sentences insert the correct form of *lie*.

1. Let sleeping dogs ..... down, Rags! Now he ..... down.
2. Beyond the Alps ..... Italy. [Use the present tense.]
3. .... still; I want to sleep. Soon the child ..... still.
4. You should ..... low when you suspect danger.
5. Success ..... in achieving what you most long to do.

Repeat the following sentences at least three times.

The mason lays the bricks; the bricks lie straight and firm.  
I lay a rug; the rug lies smooth and flat.  
The nurse lays the child in bed; then the child lies there.  
You lay your book down; the book lies flat on the desk.  
The gale lays the wheat low; the wheat lies crushed.  
If you lay your hat on the piano, the hat will lie there.  
The maid sets the table; the dishes sit in position.  
Mother sets the baby in the high chair; the baby sits there.  
The builders set the house on a hill; the house sits on a hill.  
Set the milk on the table. The milk bottle sits on the table.

Practice 2

Read each sentence (1) with *lie* or *lay*, (2) with *sit* or *set*.

- 1. Will you ..... here?
- 2. .... your package here.
- 3. Let it ..... there.
- 4. .... it yonder.
- 5. The dog is .....ing down.
- 6. She is .....ing the baby down.

How the Three Principal Parts Are Used

Intransitive

Transitive

Now I *lie* down. *where?*  
 Once I *lay* here. (*no ob-*)  
 I have *lain* there. (*ject*)

Now I *lay* the soap down. *lay*  
 Yesterday I *laid* it here. *laid* } *what?*  
 Usually I have *laid* it there. *laid*  
 The soap was *laid* there [passive].

Today I *sit* in this chair.  
 Once I *sat* in that one.  
 I have *sat* in all of them.

Today I *set* the vase here. *set*  
 Yesterday I *set* it there. *set* } *what?*  
 Often I have *set* it there. *set*  
 It has been *set* there [passive].

Complete the following sentences using three tenses of *lie* or *lay*: present, past, present perfect. Repeat with *sit* or *set*.

- 7. The crate ..... near the road.
- 8. Jed ..... the crate near the road.
- 9. The dog ..... in the shade.
- 10. He ..... his guitar in the shade.
- 11. Al ..... on the wharf all day.
- 12. Al ..... the barrels on the wharf.
- 13. The barrels ..... on the wharf.
- 14. They ..... the boat on the wharf.

Repeat using a form of BE plus a participle. Example:  
 A crate *is lying* near the road. A crate *was lying* near the road.  
 A crate *has been lying* near the road.

Give the correct verb in the past, present perfect, past perfect.

Lie or Lay

- 15. Terry ..... in the sun all day.
- 16. Nora ..... the baby on a cushion.
- 17. I ..... my racket on the bench.
- 18. Rob ..... in wait under the tree.
- 19. The gold shawl ..... among the cobwebs in the attic.

Sit or Set

- 20. Cap'n Josh's carved chest ..... in one corner of the shop.
- 21. The wardrobe mistress ..... up the trunks in the middle of the stage.
- 22. Four milk bottles ..... on that door step.
- 23. The detective ..... pompously at his desk.
- 24. The judge ..... his glasses square on his nose to glare at us.



## Is or Are?

1. The water in the buckets \_\_\_\_\_ frozen hard. \_\_\_\_\_
2. A pan of apple dumplings \_\_\_\_\_ in' the oven. \_\_\_\_\_
3. Overhead there \_\_\_\_\_ large kettles of hot iron on  
their way to the engine-block molds. \_\_\_\_\_
4. The news today \_\_\_\_\_ nothing but sports. \_\_\_\_\_
5. One of the twins \_\_\_\_\_ standing there now. \_\_\_\_\_
6. There under my papers \_\_\_\_\_ your notebook. \_\_\_\_\_

## Was or Were?

7. There \_\_\_\_\_ a stack of bills on his desk. \_\_\_\_\_
8. The Slav singers \_\_\_\_\_ the hit of the evening. \_\_\_\_\_
9. In the bottom of the trunk \_\_\_\_\_ found a chart  
and a photograph of the captain's wife. \_\_\_\_\_
10. Which one of the men \_\_\_\_\_ first at the desk? \_\_\_\_\_
11. Her idea of a good time \_\_\_\_\_ dances and dates. \_\_\_\_\_
12. Only one of his pictures \_\_\_\_\_ hung properly. \_\_\_\_\_

## Have or Has?

13. Everybody in the barracks \_\_\_\_\_ tried to help. \_\_\_\_\_
14. The house and one of the barns \_\_\_\_\_ fallen. \_\_\_\_\_
15. Improvements in cold storage \_\_\_\_\_ made pos-  
sible the development of the meat industry. \_\_\_\_\_
16. Ore Brothers \_\_\_\_\_ ended their partnership. \_\_\_\_\_
17. Each of these letters \_\_\_\_\_ your signature. \_\_\_\_\_
18. Neither Ore Bros. nor Ott & Webb \_\_\_\_\_ failed. \_\_\_\_\_

Add *s* if the verb should be singular.

19. One of the oranges lie\_\_\_ on the table. \_\_\_\_\_
20. The last fifty cents buy\_\_\_ the most [one sum]. \_\_\_\_\_
21. A fleet of schooners laden with grain follow\_\_\_ the  
southern course. \_\_\_\_\_
22. There come\_\_\_ two athletes, Dick and Marvin. \_\_\_\_\_
23. Republican or Democrat mean\_\_\_ nothing to her. \_\_\_\_\_
24. How quickly one of those cakes disappear\_\_\_! \_\_\_\_\_
25. Today no vast areas of unbroken forest remain\_\_\_  
in the West or South. \_\_\_\_\_

## Is or Are?

26. There \_\_\_\_\_ no bounds to a monkey's mischief. \_\_\_\_\_
27. The result of wars \_\_\_\_\_ poverty and unrest. \_\_\_\_\_
28. Her farm with all its cattle \_\_\_\_\_ mortgaged. \_\_\_\_\_
29. Which of the two candidates \_\_\_\_\_ Republican? \_\_\_\_\_
30. Both the plot and the setting \_\_\_\_\_ unusual. \_\_\_\_\_

## Was or Were?

31. There \_\_\_\_\_n't much news in Jed's letters then. \_\_\_\_\_
32. The crowd \_\_\_\_\_ forcing us through the gate. \_\_\_\_\_
33. Neither of us \_\_\_\_\_ tall enough to see. \_\_\_\_\_
34. Neither Helen nor Jane \_\_\_\_\_ eager to explore. \_\_\_\_\_
35. All of the birds in that cage \_\_\_\_\_ asleep. \_\_\_\_\_

## Has or Have?

36. All week there \_\_\_\_\_ been mists around the sun. \_\_\_\_\_
37. One of the boys \_\_\_\_\_ gone to Colorado Springs. \_\_\_\_\_
38. Both Jim and Mark \_\_\_\_\_ pilots' licenses. \_\_\_\_\_
39. Only one of the pilots \_\_\_\_\_ crashed this year. \_\_\_\_\_
40. Each of the twelve salesmen \_\_\_\_\_ reported. \_\_\_\_\_

Add *s* if the verb is singular.

41. Every one take\_\_\_ pride in the local traditions. \_\_\_\_\_
42. The rooster with his five hens come\_\_\_ to greet us. \_\_\_\_\_
43. Neither the style nor the color suit\_\_\_ me. \_\_\_\_\_
44. Either that box or this one contain\_\_\_ my costume. \_\_\_\_\_
45. A basket of fruit and nuts certainly make\_\_\_ an attractive centerpiece. \_\_\_\_\_
46. Everybody provide\_\_\_ his own musical instrument. \_\_\_\_\_
47. In the garden stand\_\_\_ a statue of three sprites. \_\_\_\_\_
48. A box of meat and canned goods arrive\_\_\_ daily. \_\_\_\_\_
49. Swimming and hiking strengthen\_\_\_ the muscles. \_\_\_\_\_
50. Tucked away on a pleasant shore among the Thousand Islands lie\_\_\_ Alexandria Bay. \_\_\_\_\_

## 7. NOUNS AND PRONOUNS

### Agreement, Possessives, Plurals

#### a. Agreement

A pronoun agrees with its antecedent in number and person.  
If you start with a singular idea (one, each) do not shift without reason to a plural (they, their) or to another person (you).

*Each, any(one), every(body)* mean one at a time and are singular.

any one  
anybody  
everyone  
everybody

If anyone wants the book give it to ~~them~~ <sup>him</sup>.

Everybody nodded ~~their~~ <sup>his</sup> head in approval.

If any one comes, ~~they~~ <sup>he</sup> can wait here.

If one is always talking about ~~themselves~~ <sup>himself</sup>,

~~he~~ <sup>you</sup> will be called an egotist.

each, either  
one, neither

Each brought what ~~they~~ <sup>he</sup> liked best.

Neither wanted to lose ~~their~~ <sup>his</sup> credit.

My brother hates ~~these~~ <sup>this</sup> sort of trousers.

Let's get some of ~~those~~ <sup>that</sup> kind of seeds.

kind, sort  
a person  
the child

The dog is a faithful animal. ~~They~~ <sup>He is</sup> are

man's best friend.

The words both, few, many, others, several, some are always plural. None, most, such may be singular or plural.

#### Collective Nouns, etc.

A collective noun (class, crowd, family, etc.) takes a singular pronoun unless the persons act separately as individuals.

After an hour the jury gave *its* verdict [acting as a unit].

The jury filed in and took *their* seats [acting as individuals].

#### Two Antecedents

Singular subjects linked by *or* or *nor* take singular pronouns.

Neither Tom nor Joe knows *his* business.

#### Practice in Making Pronouns Agree

- Everybody took off ~~his, their~~ coat.
- Each of us got out ~~his, their~~ oldest clothes.
- Few of the boys could find ~~his, their~~ way alone.
- Neither Ruth nor Esther thought of ~~herself, themselves~~ first.
- The decorating committee has finished ~~its, their~~ work early.
- If one is very quiet, ~~he, you, they~~ will have no trouble.
- If any one calls, I'll tell ~~him, them~~ to come again.
- Every one must have a stout stick. ~~He, They~~ will certainly need ~~it, them~~ hiking in these hills.

## b. To Form the Possessive

Personal pronouns never take an apostrophe (its, ours, yours).

Nouns NOT ending in s add 's	{	a boy + 's = a boy's hat
Nouns ending in s add '		men + 's = men's hats
		boys + ' = boys' hats
		ladies + ' = ladies' hats

## How to Apply the Rule

First find the base word—whatever does the possessing.

1. Add an apostrophe to the base (ladies', men', man').
2. If the base ends in s, add nothing more (ladies'); if the base ends in any other letter, add s (men's, man's, children's).

Example: Ladies' hats are more expensive than children's.

## How to Find the Base Word

To find the base word (whatever does the possessing) turn the possessive into an *of* phrase, thus: Instead of *ladies hats*, *childrens hats*, say *hats of ladies*, *hats of children*. Whether it is singular or plural matters not. *Ladies* and *children* are the base words.

Add ' to *ladies*, which already has an s; add 's to *children*.

Right: *Ladies'* hats are more expensive than *children's*.

The apostrophe is placed just after the last letter of the base.

Note 1. Inanimate Objects

Nouns naming inanimate objects show possession by *of*  
the roof of a building [NOT a building's roof]  
except in idioms expressing time, measure, or personification.

<i>Time</i>	<i>Measure</i>	<i>Personification</i>
a year's training	a dollar's worth	for pity's sake
two days' pay	two dollars' worth	the earth's surface
three months' course	a boat's length	heart's content

Note 2. Proper Names

The rule gives Dickens', Jones'. Equally correct are Dickens's, Jones's. Most persons prefer to add the extra s to words of one syllable—Jones's.

Never amputate the last letter of a man's name thus: Jone's, Davi's. The final s belongs to the name as much as the initial capital. First write the base word *Jones* or *Davis* and then add the apostrophe to show possession.

The plurals of these names are *the Joneses* and *the Davises*. If you have the possessive plural to write follow the same rule. Find the base form which would be used after *of*: the house of the *Davises*. Add an apostrophe, thus: The *Davises'* house is next to the *Joneses'* house.

Note 3. A Pronoun before a Gerund

Before a gerund (see 12) use a possessive pronoun.

I hate the thought of *his* going away and Robert's coming. There is no reason for *our* remaining. My parents object to *my* riding the horse. ["They watched *me* riding the horse" is correct. The emphasis is clearly upon *me*, and *riding* is a modifying participle.]

Note 4. Contractions

Use an apostrophe in a contraction where a letter is omitted (see 40 c): doesn't, he's, she'll, they're, can't, o'clock, it's [= it is].

Special Practice. Complete the unfinished words.

1. The teacher's voice had lost its carrying power. \_\_\_\_\_
2. This morning a child's hat lay beside your's. \_\_\_\_\_
3. Whose turn is it to take Tom's place? \_\_\_\_\_
4. Oh well, before women's clubs our principal's speeches do well enough. \_\_\_\_\_
5. Nobody else's work equals our's. \_\_\_\_\_
6. Are ladies' hats more expensive than men's? \_\_\_\_\_
7. No one can understand Fred's attitude or their's. \_\_\_\_\_
8. Do you know my father's brother, whose farm has just been sold? \_\_\_\_\_
9. The fox's fur had lost its lustre. \_\_\_\_\_
10. Two foxes' tails decorate the Joneses' barn door. \_\_\_\_\_
11. Keats's poetry may be compared with Burns's. \_\_\_\_\_
12. Was it Christ's teaching that we bear one another's burdens? \_\_\_\_\_
13. Anybody's business is nobody's business. \_\_\_\_\_
14. Anna's mother urged, "This car is our's." \_\_\_\_\_
15. It is not Charles's turn but somebody else's. \_\_\_\_\_
16. A nickel's worth of gingerbread and two pennies' worth of licorice, please. \_\_\_\_\_
17. Have you heard of someone's buying Dick's car? \_\_\_\_\_
18. Four years' training fits you for your life's work. \_\_\_\_\_
19. Two days' pay we spent in one hour's pleasure. \_\_\_\_\_
20. In the wink of a cat's eye the boys put the girl's skates on for them. \_\_\_\_\_
21. I disapprove of his marrying Ned's sister. \_\_\_\_\_
22. I hate the idea of his going on New Year's Day. \_\_\_\_\_
23. We put three weeks' work on one man's garden. \_\_\_\_\_
24. For heaven's sake! Do you know its name, Mrs. Price? It's some strange bug Ed's brought in. \_\_\_\_\_
25. Soon we saw the king's jester coming in. "It's he!" we cried. [Caution. Use the contraction.] \_\_\_\_\_

## c. To Form the Plural

<u>Nouns regularly add s</u>	{ turkey + s = turkeys
	{ attorney + s = attorneys
Nouns which end in an s sound	{ box + es = boxes
(s, sh, x, ch, z) add es	{ church + es = churches
Nouns ending in y preceded by	{ lady + i + es = ladies
a consonant change y to i and	{ story + i + es = stories
add es	

Proper names follow the rules: The Smiths, the Joneses.

Odd Plurals: men, women, children; geese, feet, mice; thieves, knives, shelves.

Latin or Greek Plurals: datum—data, phenomenon—phenomena, alumnus—alumni, alumna—alumnae, hypothesis—hypotheses, parenthesis—parentheses, analysis—analyses, crisis—crises, thesis—theses.

## d. Classes of Pronouns

Do not confuse the classes of pronouns or their uses.

## 1. Personal Pronouns

The Personal Pronouns are *I (me), you, he (him), she (her), it, we (us), they (them)*.\* The Compound Personal Pronouns are *himself, themselves*, etc.

Wrong Uses { My family and ~~myself~~ are well. ~~Yourself~~ and your wife are well?  
 { It's news to ~~myself~~ and ~~my~~ family. You recognized her and ~~myself~~?

Intensive Use to reinforce { I *myself* called. [You] Be good to *yourself*.  
 a noun or pronoun { Mary *herself* answered. You do it *yourself*.

Reflexive Use as an object to denote the { Did you hurt *yourself*?  
 same person or things as the subject { I'll buy *myself* [not *me*] a hat.

## 2. Relative and Interrogative Pronouns

The Relatives (*who, whose, whom, which, that*) refer to an antecedent and introduce a subordinate clause at the same time.

Use *who* for persons (or anything personified), *which* for anything except persons, *that* for persons, animals, or things. Often there is free choice between *which* and *that*; employ the form most agreeable in sound.

The Interrogatives (*who, whose, whom, which, what*) ask questions.

## 3. Demonstrative and Indefinite Pronouns

The Demonstratives (*this, these, that, those*) are used as pointers.

*This* as a pronoun: My reason is *this*. *This* as an adjective: I'll light *this* lamp.

The Indefinites (*all, any, both, certain, each, every, either, neither, few, little, many, much, none, one, other, several, some*, refer to persons or things indefinitely.

\* They are called "personal" not because they refer to persons (*it* refers to things) but because they have different forms for *first, second, and third* persons.

## His or Their?

1. Each one washed \_\_\_\_\_ own dishes in camp. \_\_\_\_\_
2. Every one must make \_\_\_\_\_ own bed. \_\_\_\_\_
3. Each of the hikers carries \_\_\_\_\_ own lunch. \_\_\_\_\_
4. Either of the boys could earn \_\_\_\_\_ way. \_\_\_\_\_
5. Neither of the laborers is worth \_\_\_\_\_ salt. \_\_\_\_\_

## A Person or People?

6. \_\_\_\_\_ should not always suppress their feelings. \_\_\_\_\_
7. \_\_\_\_\_ must put his entire energy into his work. \_\_\_\_\_
8. Yes, \_\_\_\_\_ must put energy into their work. \_\_\_\_\_
9. She judges \_\_\_\_\_ by his actions. \_\_\_\_\_
10. She can judge \_\_\_\_\_ by their conversation. \_\_\_\_\_

## His or Their?

11. Some one has left \_\_\_\_\_ glasses on the seat. \_\_\_\_\_
12. Everybody [each] offered \_\_\_\_\_ labor free. \_\_\_\_\_
13. Few [all] of the boys had \_\_\_\_\_ boots laced. \_\_\_\_\_
14. One person in ten saves a part of \_\_\_\_\_ income. \_\_\_\_\_
15. Each of the contestants signed \_\_\_\_\_ name. \_\_\_\_\_

## Himself or Themselves?

16. Everybody helped \_\_\_\_\_ to the fried chicken. \_\_\_\_\_
17. Every one had equipped \_\_\_\_\_ for the cold trip. \_\_\_\_\_
18. Each individual must think of \_\_\_\_\_ first. \_\_\_\_\_
19. Neither Jesus nor Socrates thought first of \_\_\_\_\_. \_\_\_\_\_
20. At the lake a person can really enjoy \_\_\_\_\_. \_\_\_\_\_

## His or Their?

21. Everybody hoped \_\_\_\_\_ favorite would win. \_\_\_\_\_
22. Soon each boy was doing \_\_\_\_\_ trick. \_\_\_\_\_
23. Both [few, several] men sold \_\_\_\_\_ hogs. \_\_\_\_\_
24. Nobody [no one] dared open \_\_\_\_\_ mouth. \_\_\_\_\_
25. One of us [every one, everybody] left \_\_\_\_\_  
sweater in the boat.

Optional Drill: List subjects and verbs.  
This page contains simple sentences only.

*For each italicized phrase write the possessive noun. Always place the apostrophe immediately after the final letter of the base word.*

the consent of <i>my mother</i>	26	_____ consent
ambitions of <i>the mothers</i>	27	_____ ambitions
opinion of <i>a business man</i>	28	_____ opinion
conversation of <i>two men</i>	29	_____ conversation
the choice of <i>the people</i>	30	_____ choice
the guardian of <i>the child</i>	31	_____ guardian
the ideas of <i>the children</i>	32	_____ ideas
benches made by <i>the boys</i>	33	_____ benches
the cry of <i>a baby</i>	34	_____ cry
the cries of <i>the three babies</i>	35	_____ cries

*Write correctly each word which should have an apostrophe.*

with my fathers approval	36	_____
the womans new address	37	_____
the womens clubhouse	38	_____
a ladys squirrel coat	39	_____
sale of ladies silk gloves	40	_____
without anybodys knowledge	41	_____
into Bill Browns garage	42	_____
invitation to the Knoxes house	43	_____
seeing the moons reflection	44	_____
standing at the waters edge	45	_____
a three weeks vacation	46	_____
taking a six months course	47	_____
only a stones throw	48	_____
to buy a dollars worth of tea	49	_____
twenty-five cents worth	50	_____



## 8. CASE OF PRONOUNS

(For Possessives see 7b)

Nominative: I      we    he    she    they    who  
 Objective:  me    us    him   her    them   whom

The subject of a verb } is nominative. { *He* and *I* went. *We* boys went.  
 A predicate pronoun } { It was *Joe* and *I*. It was *we*.  
 The object of a verb } is objective.    { They followed *Joe* and *me*.  
 or of a preposition } { To *Joe* and *me* it was new.

## a. Predicate Nominatives

A predicate pronoun "equals" the subject and is nominative.

It is I.\*            It is he.            It is they.            It is Joe and she.  
 It was I.            It's she.            It was they.            It was Joe and he.  
 It wasn't we.            It must have been they.            It'll be she and I.

The verb BE (*is, are, was, were*) NEVER takes an object. Most verbs express action (Subject > object: Dave struck me. I whipped him). The verb BE expresses no action; it means *equals*. It was he [It = he].

## How to Distinguish Verb-Completers

An object <i>receives action</i> and means a } <i>different person or thing from the subject.</i>	} The <u>police</u> caught him. <u>Elizabeth</u> married me.
A predicate pronoun follows a verb that } <i>does not express action, and it means the</i> <i>same person or thing as the subject.</i>	} The guilty <u>one</u> is he. A lucky <u>fellow</u> was I.

## b. Objects

The object of a verb or a preposition is objective.

Three of <sup>us</sup> ~~we~~ boys } Three of us boys went sailing.  
} *Us* is the object of the preposition *of*.  
Between you and ~~I~~ <sup>me</sup> } Between you and me, I'm hungry.  
} *Me* is the object of the preposition *between*.  
He saw Cal and ~~I~~ <sup>me</sup>. } To test doubles try one word at a time:  
} He saw *Cal*. He saw *me*. He saw *Cal* and *me*.  
With ~~he~~ <sup>him</sup> and ~~I~~ <sup>me</sup> } She talked with *him*. She talked with *me*.  
} She talked with *him* and *me*.  
None but her. } Tell no one except *her*. *Except* is a preposition.  
} Tell none but *her*. *But* can be a preposition.  
Whom did you see? † } Turn questions into direct statements:  
Whom is he asking for? } You did see whom. He is asking for whom.

Note 1. A pronoun in apposition should agree in case with its antecedent.

*We* two boys, *Pat* and *I*, started to run. She caught both of *us*, *Pat* and *me*.

\* "It is me" and "It's me" are passable on the colloquial level if one cares to run the risk of being thought ignorant. No authority defends "It is him," "It's her," "It's them."

† *Who* is acceptable in informal spoken English (see the Oxford Dictionary).

### c. Case in a Subordinate Clause

The case of a pronoun depends on its use inside the clause.

Box the subordinate clause. Give it a subject—nominative.

I asked who was at the door.

{ The entire boxed clause is the object.  
Inside it *who* is the subject of *was*.

Give it to whoever lost it.

{ The boxed clause is the object of *to*.  
Inside the box *whoever* is the subject.

We praise him who deserves it.

{ *Who* is the subject. It need not have  
the same case as its antecedent *him*.

She saw no one whom we knew.

{ Rearrange in normal order:  
We knew whom. *Whom* is the object.

Do not let parenthetic *he says, I think, or we believed* mislead you into using *whom* for *who*. Cancel the interrupter.

A man who (I believed) was  
the agent came for the rent.

{ The pronoun *who* is the subject of  
*was*, not the object of *believed*.

Note. A Pronoun after *Than* or *As*

Supply missing words. Box the clause. Give it a subject.

She is taller than he is.

Not *him*. *He* is the subject of *is*.

Is she as old as I am?

Not *me*. *I* is the subject of *am*.

I like Jane better than she does.

{ Use the pronoun that makes sense

I like Jane better than I do her.

{ when missing words are supplied.

Practice. Supply correct pronouns—nominative or objective

For all questions make answers in which you use as many pronouns as you can, thus:

"He and I were there. We, not they, were there. She and they were there."

- |                                   |                                 |
|-----------------------------------|---------------------------------|
| 1. Who.... was there?             | 6. Was it ..... or .....?       |
| 2. Who.... do you want?           | 7. Do you want ..... and .....? |
| 3. Who.... did you meet?          | 8. Did you see ..... and .....? |
| 4. Who.... did you say will come? | 9. Isn't that ..... and .....?  |
| 5. Who.... do you think will go?  | 10. Isn't that ..... and .....? |

### d. A Pronoun with an Infinitive

The implied actor with an infinitive is in the objective case.

1. They wanted *me* to go.

3. They thought *her* to be *me*.

2. They wanted *me* to meet *him*.

4. They thought *that she was I*.

In the first two sentences the italicized words represent a "group object." (*Me* alone is not the object; they did not want *me*, but my *action*, going or meeting.) In the third sentence *her to be me* is equivalent in meaning to the noun clause "that she was I." In either form the final pronoun (*I* or *me*) clearly means the same person as *she* or *her*, respectively. It is therefore *in the same case*. "*She was I*" requires two nominatives; "*her to be me*" requires two objectives. The verb *be* takes the same case after it as before it.

## I or Me?

1. For him and \_\_\_\_\_ such work is child's play. me
2. To Marian and \_\_\_\_\_ he explains the income tax. me
3. He left Helen and \_\_\_\_\_ out in the rain. me
4. Between the door and \_\_\_\_\_ is a moth-eaten mule. me
5. Oh yes, it was she and \_\_\_\_\_ in the rumble seat. I

## We or Us?

6. All of \_\_\_\_\_ must stick to the same story. us
7. Only three of \_\_\_\_\_ would-be salesmen signed up. us
8. That seems odd to \_\_\_\_\_ fellows. us
9. There's no one here except \_\_\_\_\_. us
10. Nonsense! Of course it wasn't \_\_\_\_\_. us

## He or Him?

11. Did you see \_\_\_\_\_ and Harvey? him
12. Show Jack and \_\_\_\_\_ those leather jackets. him
13. You'll have trouble with \_\_\_\_\_ and Clarence. him
14. No one was here but Mack and \_\_\_\_\_. him
15. There behind us sat Connie and \_\_\_\_\_. her

## They or Them?

16. It was \_\_\_\_\_ with the cellophane hats. they
17. Is that \_\_\_\_\_ in the car with him and her? them
18. Except for \_\_\_\_\_ we were alone in the house. them
19. I can do better than \_\_\_\_\_ [can]. them
20. No one is so stupid as \_\_\_\_\_ [are]. they

## Who or Whom?

21. \_\_\_\_\_ shall I ask about this invoice? whom
22. \_\_\_\_\_ do you wish to see, please? whom
23. From \_\_\_\_\_ can we get news broadcasts after ten? whom
24. Madam, for \_\_\_\_\_ are you waiting? whom
25. Mr. Black, \_\_\_\_\_ is the head of the auditing department now? who

## I or Me?

26. Between you and \_\_\_\_\_ this is a dull book. me
27. Except the cat and \_\_\_\_\_ there's no one here. me
28. Marge invited Paul and \_\_\_\_\_ to her party. me
29. Letters came for Joe, Ada, and \_\_\_\_\_. me
30. The prowler in the pantry wasn't Sue or \_\_\_\_\_. I

## We or Us?

31. \_\_\_\_\_ two mice left the cheese box open. we
32. It's only \_\_\_\_\_ three fellows at the door. we
33. The rest of \_\_\_\_\_ boys visited a melon patch. we
34. Harold called to \_\_\_\_\_ girls across the canyon. we
35. You can always depend on \_\_\_\_\_ seniors. us

## She or Her?

36. To \_\_\_\_\_ and Elizabeth it was all a joke. her
37. That may be \_\_\_\_\_ at the door now. she
38. My roommates were \_\_\_\_\_ and Joyce Rockwell. she
39. To Jean and Harry and \_\_\_\_\_ it's no secret. her
40. The one making salad was \_\_\_\_\_. she

## They or Them?

41. For \_\_\_\_\_ there is no rest day or night. them
42. Yes, it was \_\_\_\_\_. they
43. Can that really be \_\_\_\_\_ at the door now? they
44. Imagine meeting you and \_\_\_\_\_ here! them
45. No one has more friends than \_\_\_\_\_ [do]. they

## Who or Whom?

46. The man \_\_\_\_\_ I worked with has failed. whom
47. Jane trusts \_\_\_\_\_ ever flatters her most. whom
48. Joe is a man \_\_\_\_\_ can be trusted. who
49. McNabb is a man \_\_\_\_\_ I wouldn't trust. whom
50. I want the mechanic \_\_\_\_\_ sold me this radio. who

## She or Her?

1. We saw \_\_\_\_\_ and Bob in the front row.
2. Yes, it was \_\_\_\_\_ in the blue velvet.
3. No, I am taller than \_\_\_\_\_ [is].
4. The victim will be Jane or \_\_\_\_\_.
5. The decision rests with you and \_\_\_\_\_.

her  
she  
she  
she  
her

## We or Us?

6. Then \_\_\_\_\_ five boys from Indiana got up a team.
7. Some of \_\_\_\_\_ reporters were disappointed.
8. No one discovered \_\_\_\_\_ two up in the tree.
9. In our freshman year \_\_\_\_ two roomed there.
10. It was the last day for \_\_\_\_\_ seniors.

we  
we  
we  
we  
we

## He or Him?

11. It was really \_\_\_\_\_ on the phone.
12. With Archie and \_\_\_\_\_ there was no half way.
13. Why don't you hire \_\_\_\_\_ and Carl to paint?
14. We've never had a better clerk than \_\_\_\_\_ [is].
15. Our actions must seem queer to Lucy and \_\_\_\_\_.

he  
him  
him  
he  
him

## I or Me?

16. It was Tom and \_\_\_\_\_.
17. Between you and \_\_\_\_\_ I'm ravenously hungry.
18. Can't you let Sarah and \_\_\_\_\_ alone for a while?
19. Audrey left her sister and \_\_\_\_\_ in the car.
20. Mrs. Forrest invited father and \_\_\_\_\_ to dinner.

I  
me  
me  
me  
me

## Who or Whom?

21. I'm not sure of \_\_\_\_\_ she was thinking.
22. No sir, I'm not sure \_\_\_\_\_ she was thinking of.
23. This shortcake is a credit to \_\_\_\_\_ever made it.
24. It was Grady \_\_\_\_\_ I met at the convention.
25. Don't get some one \_\_\_\_\_ I never heard of.

whom  
whom  
whom  
whom  
whom

## Agreement of Pronouns

26. Give each ---his, their--- favorite piece of chicken. *his*
27. Everybody wore ---his, their--- best clothes. *his*
28. All of us boys did ---his, our--- own laundry at school. *our*
29. Somebody is always hurting ---himself, themselves---
30. We read a book on the child and ---his, their--- growth. *his*

## Agreement of Verbs

31. There --is, are-- a number of reasons for Al's behavior. *are*
32. Jerry, was, were-- you at the football game yesterday? *were*
33. Our chief interest in Cairo ---is, are--- the mosques. *is*
34. Either Sybil or Lois always --forget, forgets-- the assignment. *forgets*
35. A group of oaks and a lone pine --mark, marks-- our camp. *mark*

## Principal Parts of Verbs

36. Who ---do, did, done--- the dishes for me last night? *did*
37. Our house ---is, was, has been--- painted white last spring. *was*
38. Caterpillars have ---eat, ate, eaten--- all those new leaves. *ate*
39. Some scoundrel has ---drink, drank, drunk--- all the coffee. *drank*
40. How long has the money ---lay, lain, laid--- there? *lain*

## Adjectives and Adverbs

41. How ---quiet, quietly--- the motor runs this evening! *quietly*
42. He's hurt ---bad, badly---, isn't he? *badly*
43. The quartet sang ---different, differently--- last night. *differently*
44. These apple tarts taste ---good, well---
45. Didn't the bridesmaids look ---beautiful, beautifully---? *beautifully*

## Miscellaneous

46. Miss Pierce --can, can't-- hardly read without glasses. *can*
47. I want some of ---that, those--- kind of berries. *that*
48. The nigh horse ---don't, doesn't--- pull hard enough. *doesn't*
49. A pilot can get a job --easier, more easily-- when he is young. *more easily*
50. This recipe calls for six ---cupsfull, cupfuls--- of nuts. *cupsfull*

## She or Her?

1. To \_\_\_\_\_ and her mother money is nothing. her
2. All but \_\_\_\_\_ and Bob went at four o'clock. she
3. Are you as tall as \_\_\_\_\_ [is]? she
4. When did Elizabeth and \_\_\_\_\_ arrive? she
5. You wish to see Miss Orton? I am \_\_\_\_\_. she

## We or Us?

6. \_\_\_\_\_ boys got a deer apiece. We
7. It was \_\_\_\_\_ sampling the oatmeal cookies. we
8. Is she older than \_\_\_\_\_? we
9. After the game all of \_\_\_\_\_ fellows celebrated. all
10. Could Miss Knapp have seen \_\_\_\_\_ girls? we

## He or Him?

11. It must be \_\_\_\_\_. he
12. When can you and \_\_\_\_\_ come for rehearsal? he
13. They blamed Donald and \_\_\_\_\_ for the wreck. him
14. I found myself arguing with Lou and \_\_\_\_\_. him
15. This model was made by my brother and \_\_\_\_\_. him

## I or Me?

16. Charles and \_\_\_\_\_ will be fielders. I
17. Between you and \_\_\_\_\_ I think we're lost. me
18. It was only father and \_\_\_\_\_. I
19. A box came for my sister and \_\_\_\_\_. me
20. Put the plum pudding between Wally and \_\_\_\_\_. me

## Who or Whom?

21. This is the stenographer of \_\_\_\_\_ I spoke. whom
22. Dante loved Beatrice, \_\_\_\_\_ he saw but once. whom
23. His memory of \_\_\_\_\_ was present is vague. whom
24. Save it for \_\_\_\_\_ ever drops in. whom
25. A boy \_\_\_\_\_ [they say] saw the fight will testify. who

## Agreement of Pronouns

26. Each of us wore his, our oldest clothes.
27. Every one signs her, their name in the register.
28. Everybody helped himself, themselves to the steaks.
29. Few of the boys had his, their feet frozen.
30. Offer the muskrat a carrot; he, they 'll eat it.

## Agreement of Verbs

31. There stand, stands three Bunsen burners.
32. Pshaw! It don't, doesn't make sense.
33. One of his microscopes sit, sits on that shelf.
34. Money and social position is, are her only aims.
35. The radio, with instructions, was, were sent today.

## Principal Parts of Verbs

36. Has Martin drew, drawn up the contract yet?
37. All morning James lay, laid there watching a hawk.
38. Yesterday the horses swam, swum across easily.
39. Are wooden piles really drove, driven into the rock?
40. I should have liked very much to go, to have gone.

## Adjectives and Adverbs

41. Angela rides good, well for a beginner.
42. The ice cream was most, almost too hard.
43. The wind is blowing more gentle, gently now.
44. Her characters seldom seem real, really true to life.
45. Doesn't this rose leaf smell sweet, sweetly?

## Miscellaneous

46. Dogs are easier, more easily trained than other animals.
47. Don't ask Red; he will, won't never do anything.
48. Don't buy any more of this, these kind of scissors.
49. We all hate the thought of him, his going away.
50. Her brother annoys her more than anyone, anyone else.



## Case of Pronouns

1. Two of we, us boys went to the creek for water. -----
2. Between you and I, me, I'm tired. -----
3. It couldn't have been they, them who drowned? -----
4. Bring a small tent for Carl and I, me. -----
5. Everyone failed except Reynolds and I, me. -----

## Agreement of Pronouns

6. Everybody held his, their breath. -----
7. Neither of the men had his, their coat. -----
8. If any one asks don't tell her, them. -----
9. Each one runs forward as far as he, they can. -----
10. In spite of the racket nobody lost his, their head. -----

## Agreement of Verbs

11. One of the twins was, were there. -----
12. Each of the sisters wear, wears a rosary. -----
13. Another of my wants has, have been satisfied. -----
14. Work and lack of sleep makes, make Jack dull. -----
15. Either Loomis or Webb is, are sure to be there. -----

## Principal Parts

16. It has laid, lain there now for a week. -----
17. Has she drank, drunk all you gave her? -----
18. A large vase sets, sits in that corner. -----
19. The bell has rang, rung twice already. -----
20. An April rain had began, begun to fall. -----

## Adjectives and Adverbs

21. Vivian is not near, nearly so shy as before. -----
22. His family must sure, surely feel unhappy. -----
23. The engine's hitting good, well now. -----
24. In spite of training he swims bad, badly. -----
25. Sue is a better player than any other, any member  
of her club. -----

## Case of Pronouns

26. Two of we, us fellows failed in Latin. ....
27. Why don't you and she, her call on Myra? .....
28. Is Belle prettier than I, me? .....
29. How could it have been she, her? .....
30. Between the harbor and I, me lay a jagged reef. ....

## Agreement of Pronouns

31. Everybody closed his, their eyes. ....
32. Each of them has paid her, their subscription. ....
33. Won't any one lend me her, their fountain pen? .....
34. Neither of the girls wore her, their slacks. ....
35. When a boy has stage-fright he, they can't speak. ....

## Agreement of Verbs

36. For a week there has, have been no trains. ....
37. Each of the girls is, are eager to try. ....
38. The sound of guns frightens, frighten me. ....
39. A hound with two pups enters, enter the hall. ....
40. Neither of your canoes floats, float. ....

## Principal Parts of Verbs

41. He has swam, swum the channel, they say. ....
42. Have they laid, lain asleep all this time? .....
43. A red geranium sets, sits on the window sill. ....
44. At last he has drank, drunk all his milk. ....
45. For weeks his shovel had been laying, lying there. ....

## Adjectives and Adverbs

46. I sure, surely want to read "Helen of Troy." .....
47. How good, well that clover smells! .....
48. There is, isn't scarcely any coal in the bin. ....
49. Does she sing as good, well as she plays? .....
50. The sharp stones felt bad, badly enough against  
our bare feet. ....

## 10. COMPOUND SENTENCES

Know compound sentences and use them—but not to excess. Guard against the *And* habit, the *So* habit. Punctuate correctly.

A Simple Sentence makes but one statement (or question, command).

America was settled and built up by dissatisfied people.

A Compound Sentence combines two or more statements (main clauses).

The garage was closed and so were the inn and the store.  
Jimmy looked up and grinned then he resumed his digging.

## a. How to Punctuate Compound Sentences

Separate main clauses by a comma if *and*, *or*, *but* or *for* is used.

Otherwise use a semicolon.

This was a chance, and he took it.

He liked danger; he took it lightly.

The coal is there, but it lies deep.

It is useless; it lies too deep.

I have to run, for the bus is waiting.

I have to run; the bus is waiting.

Represent the main clauses by dashes, and get a picture of them with the conjunctions *and*, *or*, *but*, *for* and without.

....., and ..... ;  
 ..... , but ..... ;

Beware of making a "comma splice" before a main pronoun (*it*, *he*, *we*).

## Run-together Sentences

My father was a mining engineer, <sup>who</sup> he worked in Mexico.  
 We lived in Casa Blanca, <sup>which</sup> this means white house. We  
 had two fawns, <sup>and</sup> They were very tame, <sup>and</sup> one would come  
 into the house. My brother had a squirrel, an owl, and a lizard, <sup>and</sup>  
 My sister had something much funnier, <sup>and</sup> She had a large rooster, <sup>and</sup>  
 he had only one leg and was blind in one eye. His name was Fran-  
 cisco, <sup>but</sup> we called him Frisco for short.

Commas are never correct before main pronouns in main clauses.

## Subordinating Pronouns

My father, *who* worked in Mexico,  
 was an engineer.

We lived in Casa Blanca, *which*  
 means white house.

We had two fawns, Teaser and  
 Torment, *which* were very tame.

Carmen had a rooster *that* we  
 called Frisco.

## Main Pronouns

My father was an engineer; **HE**  
 worked in Mexico.

We lived in Casa Blanca; **THIS**  
 means white house.

We had two fawns. **THEY** were very  
 tame; **ONE** came into the house.

Carmen had a rooster; **WE** called  
 him Frisco.

### b. Breaking the *And* Habit

Avoid an excessive use of *and* (*but*, *so*) to link main clauses.

A sentence with three *and* clauses should always be rewritten.

Last summer we went for a ride to one of the coal camps, ~~and~~ There we met the superintendent, ~~and~~ and he asked us if we wanted a job.

Sentences of two *and* (*but*, *so*) clauses give a sing-song, see-saw effect if they occur oftener than three or four times on a page.

Try two remedies: (1) Cross out *and* and use a period. (2) Cross out *and* or *but* and subordinate one of the ideas.

Adverbial Clause (see 11)	}	<del>When</del> We finally arrived in New York, <del>and</del>
		we seemed to be in a different world.
Verbal Phrase (see 12)	}	<del>Hearing</del> I heard a mysterious noise, <del>and</del>
		I decided to go down stairs and investigate.
Prepositional Phrase (see 13)	}	<del>On</del> <del>It was</del> a cool afternoon in the autumn
		<del>and</del> we decided to climb Smoky Point.
Compound Predicate	}	The white men talked on the after-deck or
		<del>they</del> dozed in camp chairs.

#### The *And* Habit and the Trailing Habit

1. There is a hill near our house  $\wedge$  and it has a very steep slope.
2. A heavy snow fell at Christmas  $\wedge$  and so we decided to coast.
3. There were four of us  $\wedge$  but we had only one small sled.
4. We managed to squeeze on  $\wedge$  and then came the sport.
5. Jed had experience in steering  $\wedge$  and so we made him the skipper.
6. We flew down the center of the road , which was coated with ice. = and it
7. All was going well , when suddenly we landed in the gutter. = and then
8. A gang of small boys collected , giving us the horse laugh.

Sentences 1 to 5 are built of two main clauses approximately equal in length, balanced upon the  $\wedge$  like a see-saw. They are "see-saw" sentences. When read aloud they have a wearying bumpity-bump rhythm. So much a slave to this rhythm is the writer that when in sentences 6 to 8 he attempts subordination he still casts his sentences in two see-sawing parts, merely changing *and it* to *which*, *and then* to *when*.

#### Note 1.—The Trailing Habit

Do not write too many clause-and-trailer sentences consisting of

a main clause	+ a trailing <i>which</i>	[No one type of sentence is bad in itself. <i>Monot-</i> <i>onous repetition</i> is bad.]
" " "	+ a trailing <i>when</i>	
" " "	+ a trailing participle	

The trailing habit grows out of the *and* habit—is almost, one might say, the old and habit in disguise, since the rhythm and sound are the same. Trailing *which* or *when* clauses sprinkled among *and* sentences do not cure monotony of sound, but increase it.

Escape from the *And* Habit*Begin Occasionally with an Adverbial Modifier*

9. Near our house is a very steep hill.
10. Here at Christmas the heavy snow made us want to coast.
11. Though we had but one small sled, four of us managed to squeeze on.
12. Then came the sport.
13. Since Jed had experience in steering, we made him the skipper.
14. Down the center of the ice-covered road we flew.
15. Just as all was going well we landed in the gutter.
16. A gang of small boys gave us the horse laugh.

For improvement in style the best counsel is "Put something other than an adjective before the subject"—prepositional phrase or adverb or adverb clause. Improvement begins the day you put this device to work. By no means overdo it. All we want is an occasional change to offset our natural tendency to tack on trailing afterthoughts.

## c. Compound Predicates and Other Desirable Compounds

Though compound sentences may become a pest, compound predicates are exceedingly effective. A natural and easy way to widen the scope of a sentence is to give it two or more verbs, objects, predicate nouns. Use *and* between such elements freely.

"And-and forever"	{	They fell upon their food like hungry wolves, and they even ate it half-cooked, and then they were ready to go.
Compound Predicate	{	Like hungry wolves <u>they</u> fell upon their food and <u>ate</u> it half-cooked, anxious to be gone.
Compound Object	{	Behind her and up the hill <u>she</u> heard the stirring of the cattle and the <u>clucking</u> of a sleepy hen.
Predicate Nouns	{	In California the chief <u>sources</u> of prosperity are <u>oil</u> , <u>orchards</u> , and <u>tourists</u> .
Subjects, Verbs	{	There ahead of him <u>masts</u> and <u>funnels</u> of steamships <u>jutted</u> above the housetops and <u>pierced</u> the fog.

These last four sentences are simple sentences.

The device of cutting a needless pronoun from a second clause and thus compounding the predicate may sometimes make the whole difference between a child's and a man's style; what was a loose sprawl of two clauses suddenly pulls together into one:

Compound Predicate	{	<u>David</u> <u>fitted</u> a smooth stone into the sling and <del>then he</del> <u>whirled</u> it at Goliath's head.
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## Summary

a. Do not use commas between main clauses unless *and*, *or*, *but*, or *for* connects them.

b. Do not use *and* clauses too often—not more than three or four times on a page. They see-saw; they sing-song.

c. Use *and* freely between compound predicates and nouns and phrases and other parallel elements.

Compound sentences are not necessarily bad. Monotonous repetition of one pattern is what is bad—clauses all about six words long, forever teetering upon *and . . . and so . . . and then*.

## Practice

Classify the sentences as simple or compound. Explain the punctuation.

1. You can't educate a grasshopper he's too busy hopping.
2. There was a whirr of wings and a great dark body shot past him.
3. The cat concert began at two a.m. and lasted till dawn.
4. [You] Use all your senses and all your sense.
5. Mine shafts are sunk along the coast and coal is dug beneath the sea.
6. Insects buzzed and whirred from the trees and from every pool.
7. The shirker makes excuses the worker makes history.

Complete these Compound Sentences. When punctuation is required say "Comma" or "Semicolon" and continue.

8. A girl likes to be called kittenish *but* no woman .....
9. You have studied *its* and *it's* for ten years *therefore* .....
10. You have studied *its* and *it's* for ten years *but* .....
11. Martin puts hours of work on his algebra *and* [*but, therefore*].....
12. Mary is a good housekeeper *and* [*nevertheless*].....
13. You must fit yourself to earn a living *or* .....
14. Children form twenty per cent of movie audiences *and yet*.....
15. .... *but* he kept on fishing.
16. The wind died down at last *then* .....
17. .... *for* there are only two gallons in the tank.
18. We were determined to have a plane *and* [*but*] .....
19. Our gang had a reputation for melon-swiping *hence*.....
20. Canada is rich in minerals and lumber and water-power *therefore*.....
21. *First* he dug a hole *second*..... *third* .....
22. No one has discovered any easy road to knowledge *and* [*but*].....

Write the mark that should separate the main clauses (, or ;) and the word following (, and ; it , but ; then).

1. The dog barks but the caravan passes on. \_\_\_\_\_
2. Mexico is rich in oil and naturally foreign countries come to meddle. \_\_\_\_\_
3. We began playing for the audience was impatient. \_\_\_\_\_
4. Here the river was swift and narrow but the little gasoline launch struggled against the muddy current. \_\_\_\_\_
5. Report to Mr. Norris or the boss will be angry. \_\_\_\_\_
6. He's an excellent soldier he lacks nothing but a heart and a feather. \_\_\_\_\_
7. Don't wait for things to turn up turn 'em up. \_\_\_\_\_
8. A gasket leaked and the engine had a wheeze or an awkward lope in cold weather. \_\_\_\_\_
9. He had to leave there was no help for it. \_\_\_\_\_
10. One disagreeable noise is a nuisance ten make a jazz orchestra. \_\_\_\_\_
11. Go up and dress or we will miss the first act. \_\_\_\_\_
12. Most of the growing or rebuilding of the body is done at night during sleep and oxygen is a necessary part of the process. \_\_\_\_\_
13. She pleaded and scolded but he was unmoved. \_\_\_\_\_
14. Weak people think about their rights strong people think about their obligations. \_\_\_\_\_
15. It's a bad night there's a high and bitter wind. \_\_\_\_\_
16. Many students are apparently color-blind for no suggestion of color ever gets into their writing. \_\_\_\_\_

17. Do you live here or are you visiting? -----
18. She did more she grasped his shoulders and looked -----  
into his eyes.
19. We were lost and confused but we pressed on. -----
20. Rabbits use their teeth freely in fighting among -----  
themselves but they will not bite a man even in  
self-defense.
21. Silver is kept by itself for steel knives scratch it. -----
22. In June the river flooded and fish could be speared -----  
in the pasture.
23. In May we sold the farm in June we went for a trip. -----
24. Paul had already eaten his breakfast and harnessed -----  
the horses but the twins were sleeping soundly.
25. He whistled for the stillness made him afraid. -----
26. A cubic foot of water weighs 62.3 pounds but a -----  
cubic foot of ice weighs only 57.28 pounds.
27. Rain flooded in a pool of water stood on the floor. -----
28. Cornmeal mush and cabbage soup will do in a -----  
pinch but you don't ask friends or even stran-  
gers for such a meal.
29. The river was scummy it was drying up. -----
30. Once things were in good shape now they are -----  
topsyturvy.
31. I see the joke but I can't laugh. -----
32. A cool breeze ruffled past and overhead the crows -----  
were circling.



## 11. SUBORDINATE CLAUSES

Know the difference between a main clause and a subordinate clause so that you will not write a half sentence for a sentence.  
Be able to go through your writing and convert a main clause into a subordinate clause, here and there, to sharpen your thinking and your style.

### a. What Subordinate Clauses Are

A clause is a group of words containing *a verb and its subject*. A main clause is independent. If two main clauses are cut apart, each can form a sentence by itself.

Jane was very dark, ~~but~~ <sup>Her</sup> her sister was a blonde.

A subordinate clause is one that does the work of a single word—adjective, adverb, or noun. Since it equals a modifier or a noun it cannot stand alone as a sentence.

Half Sentence { Lynn was foolish enough to tell girls what other girls  
 { said about them. *Which is always a mistake.*

Such clauses are no more sentences than legs are people. By changing the pronoun *which* to *this* we can form a sentence.

Better, rebuild { Lynn was foolish enough to make the mistake of tell-  
 the thought { ing one girl what another girl said about her.

It is a serious error to set off as a sentence any clause beginning with *who*, *which*, *what*, *how*, *when*, *where*, *why* (unless it asks a question).

These *are NOT sentences*.

who had known his sister  
 which caused much trouble  
 when he saw his mistake  
 where a purse was lying  
 how you open an oyster

These *are sentences*.

She had known his sister.  
 This caused much trouble.  
 Then he saw his mistake.  
 There a purse was lying.  
 How do you open an oyster?

Be able to identify clauses by asking *What work do they do?*

A subordinate clause is one that does the work of a single part of speech—adjective, adverb, noun. We can indicate that it does the work of one word by boxing it off or putting it in brackets. Problems like *who-whom* will be no mystery to you when you learn to box off the subordinate clause and mark subject and verb inside the box:

a woman who likes children a man whom we met in Georgia  
 the house that Jack built the car which you advertised in the News

## Graphic Analysis of Clauses

Underscore verbs by a wave line and subjects by a straight line.

Place a caret  $\wedge$  where main clauses come together (over  $\wedge$ , or  $\wedge$ ).

Place a box  $\bigwedge$  over every subordinate clause.

Underdot the word an adjective or adverb clause modifies.

I hate a coat  $\wedge$   $\bigwedge$  that is tight.

{ A dot under a noun means that the boxed clause is used as an adjective.

Make hay  $\wedge$   $\bigwedge$  while the sun shines.

{ A dot under a verb means that the boxed clause is used as an adverb.

He does only  $\wedge$   $\bigwedge$  what he must do.

{ No dot is used with a noun clause. The boxed clause does not modify.

## 1. Adjective Clauses

do the work of an adjective, answering *What kind? What one?*

The children  $\wedge$   $\bigwedge$  who live under the viaduct never have enough to eat.

{ What ones? What children?  
} *Under-the-viaduct children.*

Chalk contains the shells of marine animals  $\wedge$   $\bigwedge$  which died centuries ago.

{ What kind of animals?  
} *The dead-long-ago animals.*

He's a man  $\wedge$   $\bigwedge$  whose word you can trust.

A *to-be-trusted* man.

Get a plane  $\wedge$   $\bigwedge$  in which you feel safe.

What kind? A *safe* plane.

People  $\wedge$   $\bigwedge$  whom we met greeted us cordially. The *whom-we-met* people.

An adjective clause is introduced by a relative pronoun (*who, which, that*) or by a conjunction (*after, before, since, when, where* after a noun of time or place): an hour  $\wedge$   $\bigwedge$  before the sun rose, the house  $\wedge$   $\bigwedge$  where I was born, the years  $\wedge$   $\bigwedge$  since I was a child.

## Practice. What Work Does the Boxed Clause Do?

1. Go  $\wedge$   $\bigwedge$  where you please.
2. She will go  $\wedge$   $\bigwedge$  if you do.
3.  $\wedge$   $\bigwedge$  When you are ready call me.
4.  $\wedge$   $\bigwedge$  Wherever Mary went the lamb would go.
5.  $\wedge$   $\bigwedge$  That she is gone is obvious.
6.  $\wedge$   $\bigwedge$  Since he bought a car he is always late.
7. We asked  $\wedge$   $\bigwedge$  what she had done.
8. The dress  $\wedge$   $\bigwedge$  she wore belongs to me.
9. You are taller  $\wedge$   $\bigwedge$  than she is.
10. You were so late  $\wedge$   $\bigwedge$  that we can't go.
11. He was the first person  $\wedge$   $\bigwedge$  whom we could think of.
12. You'll worry  $\wedge$   $\bigwedge$  until you marry, and then you'll never have rest.
13. The boy  $\wedge$   $\bigwedge$  who was driving that car must certainly be under age.
14.  $\wedge$   $\bigwedge$  If you'll look at the map you'll see  $\wedge$   $\bigwedge$  that the Gulf Stream swings north.
15. Even the horses  $\wedge$   $\bigwedge$  that grazed in his pasture looked self-satisfied and smug.

## 2. Noun Clauses

are built into main clauses as subject, object, predicate noun.

The entire boxed clause does the work of a single noun.

What the <sup>subject</sup> writer means is not clear. = His *meaning* is not clear.

Tell us why you did it. Compare Tell us the *reason*.

Give it to whoever needs it. Compare Give it to the *needy*.

A new route to India was what Columbus wanted. <sup>predicate noun</sup>

A noun clause may be introduced by *that, whether, how, why, when, where* or by the interrogative or indefinite pronouns *who, whose, whom, which, what, whatever, whoever, whichever*.

## 3. Adverb Clauses

do the work of an adverb, answering *When? Where? How? Why?*

TIME Canvas triples its weight when it is wet. *When?*

PLACE Wherever the roof leaks [you] put on a patch. *Where?*

MANNER He eats as if he were expecting a famine. *How?*

CAUSE The cherry pie burned because our cook is radio-mad. *Why?*

CONDITION Never take a short cut unless you have plenty of time.

CONCESSION Though you live near forests, do not waste firewood.

In the foregoing examples the boxed clause modifies the verb. Clauses of degree or comparison modify an adjective or adverb:

older than you are as quickly as we can

An adverb clause is introduced by a subordinating conjunction: *after, although, as, because, before, if, since, so that, that, than, though, unless, until, when, whenever, where, wherever, while, why*.

### Practice in Recognizing Subordinate Clauses

16. This is the cat that caught the rat.
17. This is all that I can remember.
18. Where thou goest I will go.
19. I'll go if you will.
20. I am younger than she is.
21. I'll do whatever you ask.
22. My cousin's camp, which was named Idlewild, was both idle and wild.
23. This is the kind of blanket that was used in Civil War times.
24. The boy who broke that window surely did a good job of it.
25. A man is of little use when his wife is a widow.
26. As it grows older concrete improves and gets stronger.
27. When dark came she found a corner, curled up in it, and fell asleep.
28. In the hush that followed Dale drew a long breath, and then he spoke.

## Summary

When we meet a new verb and its subject we have a new clause. It may be a main clause (independent) or a subordinate clause (dependent). The way to identify a clause is to ask What work does it do?

If the clause does the work of a single word (adjective, adverb, or noun) it is subordinate and cannot stand alone as a sentence.

## b. How to Improve Sentences by Subordinating

Seize opportunities to replace main clauses by subordinate clauses. Go through your writing and *subordinate*, here and there, to improve your sentences. Use adverb clauses to cure primer sentences and repetitions of *and . . . and so . . . and then . . .*

Primer habit	{	<i>While</i> I was in the station, <del>I was</del> waiting for a train, I became interested in an old German couple.
And habit	{	<i>When</i> Harold and I were in New Haven last fall <del>and</del> we visited Yale University.
So habit	{	<i>Since</i> You wrote <del>so</del> little about Jack, <del>so</del> I suppose you are not so much interested in him now.
And then	{	<i>As soon as</i> The family finished the morning work <del>and</del> <del>then</del> they set out for a day in the woods.
Repetition	{	Sensible people <del>do not consider</del> that 13 is unlucky. <u>They (are not influenced by the superstition.)</u>

## Practice in Subordinating

Combine pairs 1 to 10 by changing one of the statements to an adverb clause (or a phrase). Combine 11 to 14 by changing one of the statements to a noun clause or an adjective clause.

- |   |         |   |
|---|---------|---|
| We were at the lake last summer<br>Clarice was marooned all night on an island      | Begin { | When we were at the lake . . .<br>At the lake last summer . . .             |
| 1. Tom and Joe were in a Canadian forest.<br>They were chased by a brown bear.      | 8.      | Nobody can tell David anything.<br>He is too rattle-headed to listen.       |
| 2. I was in the Black Hills one summer.<br>My horse stumbled in a gopher hole.      | 9.      | Ladies will speak to you.<br>Answer them politely.                          |
| 3. George expects to go to South America.<br>He is studying Spanish.                | 10.     | The bird must have a nest in that tree.<br>She acts that way.               |
| 4. Toby ate greedily.<br>His plate was soon empty.                                  | 11.     | Children need some discipline.<br>Your idea is right. [Your idea that]      |
| 5. Look among the sunflowers by the road.<br>You will find many little goldfinches. | 12.     | Horsehairs don't turn into snakes.<br>This belief is ridiculous.            |
| 6. Reporters visit railway stations.<br>They learn who is traveling.                | 13.     | People thought the earth was flat.<br>Columbus disproved the absurd notion. |
| 7. You can keep it from boiling over that way.                                      | 14.     | You see some islands in the distance.<br>They are uninhabited.              |

### c. How to Set Off Non-restrictive Clauses

Noun clauses are not modifiers and are never set off (unless they are appositives). Adjective and adverb clauses are set off by commas when they are non-restrictive.

A non-restrictive (loose) modifier is dropped in parenthetically. It is detachable. It merely gives *added* information about something already identified.

The test

If it is omitted the remaining words still mean what they were intended to mean.

#### Set off non-restrictive clauses

*After a proper name  
or a term already identified.*

Tom Reynolds, *who sits near the window*, gave us the signal.

Mr. Fox, *whom you all know*, hates Mrs. Wolf, *whose talk is mere gossip*.

My neck, *which was hurt*, is well.

Our house, *which is old*, isn't rented.

Father, *who voted "Aye,"* was beaten.

All our clothes, *which were left outdoors*, were stolen. [This sentence asserts that all clothes were stolen; the writer has no clothes left anywhere.]

A restrictive modifier is "built in." It modifies closely. It identifies; it shows exactly what particular person, thing, time, place, or sort is meant.

The test

If it is omitted the remaining words do not mean what they were intended to mean.

#### Do not set off restrictive clauses

*After a general term  
which needs further explanation.*

A boy *who loaf*s will lose his job.

Do everything *that you can*.

He is a man *whom you all know*. He hates women *whose talk is mere gossip*.

My leg *that was hurt* has healed.

A house *that is old* brings no rent.

All *who favor the motion* say "Aye."

All our clothes *which were left outdoors* were stolen. [The clothes which were left outdoors were stolen; the others, presumably, are safe.]

Note from the last example that a modifier will sometimes make sense whether punctuated or not, but the meaning will not be the same. *Always consider meanings.* Do you want your modifier to "drop in" parenthetically or to restrict closely? For adverb clauses see 26e. Whether a modifier is used like an adjective or an adverb the same general tests will apply. Whatever modifies closely by restricting to a particular one, sort, group, or condition is restrictive and is not set off.

#### Practice. Supply Adjective Clauses and Explain the Punctuation

1. I like a *real* dog; I haven't any use for a dog that.....
2. Roosevelt explored the Amazon River which.....
3. The famous statue of Liberty which.....is the work of Bartholdi.
4. Madame Curie who.....was awarded the Nobel Prize.
5. A girl who.....is more popular than a merely pretty girl.
6. His right arm which.....is still very stiff.
7. The equinoxes which [explain them].....fall on March 21 and September 22.
8. A naturalized citizen is one who.....
9. No husband who.....can make his wife happy.

d. Classification of Sentences

A simple sentence has <u>one</u> main clause. <i>Symbol = S</i>	A compound sentence has <u>two or more</u> main clauses. <i>Symbol = C</i>
A complex sentence has <u>one</u> main clause and at least one subordinate clause. <i>Symbol = Cx</i>	A compound-complex sentence has <u>two or more</u> main clauses and at least one subordinate clause. <i>Symbol = CCx</i>

The <u>ducks</u> <u>gabble</u> .	Simple	S
<u>Rain falls</u> $\wedge$ and the <u>ducks</u> <u>gabble</u> .	Compound	C
$\wedge$ <u>When rain falls</u> the <u>ducks</u> <u>gabble</u> .	Complex	Cx
$\wedge$ <u>When rain falls</u> the <u>ducks</u> <u>gabble</u> $\wedge$ and the <u>frogs</u> <u>croak</u> .	Comp.-Cx.	CCx
<u>Those</u> $\wedge$ <u>who know</u> $\wedge$ <u>when they have enough</u> are rich.	Complex	Cx
<u>This is the rat</u> $\wedge$ <u>that ate the malt</u> $\wedge$ <u>that lay in the house</u> $\wedge$ <u>that Jack built</u> .		Cx

Clauses Distinguished from Phrases

A clause contains a verb and its subject. A phrase does not.

**TWO MAIN CLAUSES** The storm ceased  $\wedge$  and the workers went home.

**SUBORDINATE CLAUSE**  $\wedge$  When the storm ceased the workers went home.

**PREPOSITIONAL PHRASE** After the storm the workers went home.

	First Characteristic	Second Characteristic
A subordinate clause is	a group of words	which does the work of a single part of speech (adjective, adverb, noun)
		and which contains a subject and its verb.
A phrase is	"	"
		but DOES NOT contain a subject and verb.

	Does the work of	Contains
Clauses	A man $\wedge$ <u>who has money</u> is conservative.	adjective Subject-verb
	He escaped $\wedge$ <u>while the fog was thick</u> .	adverb Subject-verb
	$\wedge$ <u>What you ask</u> is absurd.	noun Subject-verb
Phrases	He is a man <u>of wealth</u> .	adjective NO
	He escaped <u>under cover of the fog</u> .	adverb NO
	<u>To ask so much</u> is absurd.	noun NO

Phrases are classified *according to use* as adjective, adverb, or noun phrases. They may be classified also *according to the key word in each* as prepositional phrases, verbal phrases, and appositive phrases (see 12, 13).

*Write the first word of the subordinate clause and A, B, or C:*

A = Adjective Clause,      B = Noun Clause,      C = Adverb Clause.

1. When you get your own way your real troubles \_\_\_\_\_  
begin.
2. He must back up until he reaches a wide part of \_\_\_\_\_  
the road.
3. While you argue-bargle about the fare we girls are \_\_\_\_\_  
being soaked to the skin.
4. He who has imagination without learning has \_\_\_\_\_  
wings but no feet.
5. You ask how long the building of a cabin will take. \_\_\_\_\_
6. I apply for the position which you describe in the \_\_\_\_\_  
*News*.
7. Today is the tomorrow that you worried about yes- \_\_\_\_\_  
terday.
8. I buy my paper of whoever shouts loudest and \_\_\_\_\_  
looks hungriest.
9. To the farmer Canada offers now what the United \_\_\_\_\_  
States offered fifty years ago.
10. If you wish I will call at your office and discuss \_\_\_\_\_  
the work.
11. Though the hill was steep, the trail was easy to \_\_\_\_\_  
follow.
12. A bad agreement is better than a good lawsuit [is]. \_\_\_\_\_
13. Shake hands with people as if you liked them. \_\_\_\_\_
14. Crush the strawberries a little so that the sugar \_\_\_\_\_  
will penetrate them.
15. An oration need not be flowery; the modern idea \_\_\_\_\_  
is that it should be sincere and natural.
16. A man loves his dog because the dog always thinks \_\_\_\_\_  
he is a wonder. \_\_\_\_\_

Write a single adjective to replace the italicized adjectival clause.

17. A plain *which has no trees* makes a monotonous landscape. -----
18. Wanderers *who have no homes* are especially lonely on holidays. -----
19. People *who are not patient* lead unhappy lives. -----
20. On days *when the sun shines* most game fish seek cool, deep places. -----
21. Children *who do not mind their parents* are nuisances in crowded places. -----
22. A weedy garden betrays an owner *who does not like to work*. -----
23. Any observer *who is thoughtful* will notice on our streets many foreign people. -----
24. This globe has very little territory *which no one has explored*. -----
25. The rickety bridge hung over a river *that flowed turbulently*. -----
26. People *who cannot be trusted* seldom keep a good job. -----
27. The thoughtless boy left behind him many citizens *who were indignant*. -----
28. A wasteful wife is a hindrance to any man *who must work*. -----
29. The person *who thinks only of himself* does not make a valuable friend. -----
30. A woman *who chatters constantly* finds herself an unpopular person. -----
31. John's story *that did not prove to be true* caused an unprecedented furor in the school. -----
32. The facts in science *that are strangest* are frequently the most valuable ones. -----
33. Usually a man *who has capability* can succeed in his chosen field. -----

Oral Practice. If the instructor requires it, you are to convert the underlined words into adjective clauses.



## 12. VERBALS

## (Participles, Gerunds, and Infinitives)

Know the difference between verbals and verbs, between a verbal phrase and a sentence. Be able to use verbal phrases for concise thinking and mature style.

This Student Can't Use Verbals

I heard that you have a vacancy in your school, and so I write and apply for the position.

I like to give advice, but if I have to take it it is a nuisance.

This Student Can

*Having heard* of a vacancy in your school, I write *to apply* for the position.

*Advising* is fun, but *being advised* is a nuisance.

## a. What Verbals Are

Verbals are words derived from verbs but used as nouns or modifiers.

Participles work as modifiers: a *falling* star the new-*fallen* snow

Gerunds do the work of nouns: *Skating* is fun. *Falling* on ice is no joke.

Infinitives may do either: I like *to skate*. He has a house *to rent*.

Verbals retain some of the powers of a verb: They may have adverb modifiers (*Falling heavily* on the ice is no joke) or completers (*Playing golf* is fun). But the primary power of a verb—to assert or predicate—is exactly what all verbals lack. They cannot take a subject; they cannot form a sentence.

Do not cut off a verbal phrase with a period.

The candle leaned over more and more. At last ~~falling~~ <sup>it fell</sup> to the rug.

[ *Falling* describes an action but does not assert that something fell or was falling. An *ing* word is never a verb unless preceded by BE. ]

The races began very late, ~~the~~ <sup>the</sup> start having been delayed by rain.

[ An absolute phrase (a noun plus a participle) can never stand alone. ]

[ If we want a new sentence we must say "The start was delayed." ]

*These are NOT sentences.*

*These are sentences.*

a wind blowing from the east

A cold wind was blowing.

the door hanging on one hinge

The picture is hanging straight.

listening to the radio by the hour

Were you listening?

Verbals may appear alone, or they may have modifiers or completers grouped about them and thus form phrases.

*Lone Verbals**Verbal Phrases*

*Riding* is fun.

*Riding* on a surf board is fun.

They like *to play*.

All children like *to play* One Old Cat.

The *howling* wind . . .

Listen to the wind, *howling* out of the canyon.

### 1. Participles

Verbal forms in *ing* and the short past form ending in *d, t, n*, etc., when used as adjectives, are called participles.

Used  
as an  
adjective

MODIFYING CLOSELY: A *laughing* girl. A *bent, broken* tree.

I saw her *playing* golf.

SET OFF, APPOSED: Another girl, *laughing* gaily, took the stage.

*Broken* by the storm, the limbs of the elm lay all about.

PREDICATE ADJECTIVE: Her complaints grew *wearying*.

An *ing* word is a verb if it has  
an auxiliary (a form of BE). { He is talking. Are you listening?  
Can you be joking? You're laughing.

An *ing* word alone is a verbal. { She's in a joking mood [participle].  
Her joking puzzles me [gerund].

#### The Past Participle

is extremely useful in building good sentences. It is the third of the principal parts of the verb. Common endings are *d, t, n*:

*d*—mounted, startled, frightened, saved, delighted, ended, advertised  
*t*—kept, lit, hit, cut, knit, slit, bent, spent, beset, girt, hurt  
*n*—chosen, hidden, seen, blown, broken, fallen, sunken, flown, grown

#### Note 1. When to Use Commas

A verbal phrase is set off by commas only when it is non-restrictive (detachable, "dropped in" parenthetically).

Our hostess, [who was] *wearing a* Any man *carrying a suspicious*  
*pearl necklace*, seemed very jolly. *bundle* should be arrested [built-in].

A participial phrase that begins a sentence is practically always set off.

#### Practice 1. Explain the work of each verbal

1. *Lumbering* is hard work, but it pays well.
2. *Having* a quick temper cost Tom a good job.
3. Anyone *having* old clothes to donate should bring them to the church.
4. *Having* suffered for his quick temper, Tom resolved to control it.
5. The bedroom door, *slamming* shut, waked Isabel with a start.
6. Inability to see the point of a joke is a social handicap.
7. To go to a play would be fun, but I am saving my money.
8. Mrs. Ohm began to open the letters *lying* beside her plate.
9. Do you like spaghetti *cooked* with tomatoes and cheese?
10. Three old crows, *perched* on the clothes line, croaked derision.

## 2. Gerunds

Verbal forms in *ing*, when used as nouns, are called gerunds. They may occupy in the sentence any place which a noun may occupy.

Used as a noun	SUBJECT OF A VERB: <i>Bleaching</i> is a chemical process.
	OBJECT OF A VERB: She enjoys <i>rowing</i> and <i>playing</i> tennis.
	OBJECT OF A VERBAL: She wants to learn <i>swimming</i> .
	OBJECT OF A PREPOSITION: Don't waste time in <i>arguing</i> .
	PREDICATE NOMINATIVE: His lifelong hobby is <i>playing golf</i> .

## 3. Infinitives

The verbal forms regularly preceded by *to* are called infinitives. An infinitive may do the work of a noun, an adjective, or an adverb.

Used as a noun	SUBJECT OF A VERB: <i>To build</i> the bridge was a difficult task.
	OBJECT OF A VERB: He wanted <i>to cross</i> the river at once.
	OBJECT OF A PREPOSITION: There's no way except <i>to swim</i> .
	PREDICATE NOMINATIVE: His plan is <i>to surprise</i> us.

Used as an adjective	Nothing <i>to do</i> . Time <i>to go</i> . Something <i>to eat</i> .
	He thinks about the world <i>to come</i> .

Used as an adverb	Look <i>to see</i> . Ready <i>to start</i> .
	I worked hard <i>to earn</i> a dime.

*To* may be omitted after *see, hear, feel, bid, dare, let, make*: See him run.

INFINITIVE			PARTICIPLE AND GERUND	
	<i>Present</i>	<i>Past</i>	<i>Present</i>	<i>Past</i>
ACTIVE	to give	to have given	giving	having given
PASSIVE	to be given	to have been given	being given	having been given given <small>short form-participle only</small>

Find the verbals. Explain what they do.

11. We eat to live; he lives to eat.
12. To know Patsy was to like her. Her chief fault was being lazy.
13. Roaring underground, the crowded subway carried workers home.
14. Not having any change, I let Tommy pay for the bus ride.
15. The runaway child, now tied to the post, sat there pouting.
16. At last the black dot proved to be a horseman, galloping furiously.
17. Old Toby, freed at last, limped off with hanging head and trailing rein.
18. Some Dutch children, playing by the Orange River, were attracted by a shining stone which was lying in the gravel, and taking it home they found that it was a diamond.

### b. How to Improve Sentences with Verbals

Reduce clauses to verbal phrases for conciseness and mature style.

Combine Primer Sentences

The old Ford wheezed up the hill. It was battered and caked with mud.  
The old Ford, battered and caked with mud, wheezed up the hill.

Escape the *And* Habit

Dimples Rosamond had lost seven pounds, and she thought she was thin.  
Dimples Rosamond, having lost seven pounds, thought she was thin.

Escape the *So* Habit

We wanted to save time, and so we took a taxi to the station.  
To save time we took a taxi to the station.

Lengthen Your Stride

At least twenty-five steamers were anchored in the harbor, ~~and they were tied up by the strike,~~ ~~and they were waiting for coal.~~

#### Practice 2

Combine sentences by changing the italicized words to a verbal phrase.

1. *One can put orange juice in lemonade.* It improves the flavor.
2. The cook appeared. *She was holding an immense platter of roast turkey.*
3. The coal barge *trailed a plume of smoke.* It moved slowly out of sight.
4. The thin man *coughed now and then.* He sat humped over the fire.
5. *We were startled by the sound of footsteps.* We turned to face the chief.
6. The smell of apples *was mingled with that of harness.* It permeated the cellar.
7. Three of the deck hands *were busy.* *They were dressed in oilskin coats, and they were covering the hatches with tarpaulins.*

### c. Dangling

When you begin a sentence with a participial phrase, add immediately the right subject for the participle to modify. A verbal is said to "dangle" when no word indicating the doer is given in the sentence (see 21).

Entering the store, <sup>we see</sup> a big stuffed elk ~~is seen.~~ [Who is entering? The elk? If not, who is? Make the doer the subject of the sentence.]

Practice 3. Complete the following sentences.

- |                                     |   |
|-------------------------------------|---|
| 1. Knowing very little about babies | 6. Putting out the cat and locking the  |
| 2. Opening the oven door hopefully  | 7. Looking at her new patient curiously |
| 3. Seeing the postman near          | 8. Having spent this week's allowance   |
| 4. Having drunk some strong coffee  | 9. Guessing that the caller was for me  |
| 5. Having lost her only compact     | 10. Having never driven a car before    |

Write the verbal and after it write P, G, or I to classify the verbal thus:

P = Participle, G = Gerund, I = Infinitive.

1. Paying attention is the first principle in memory, and it is pretty much the whole thing. -----
2. To make one foot of Mickey Mouse film costs twenty-five dollars. -----
3. Droning along in the summer sunshine, the bee lazily searched for food. -----
4. At last the sun, rising over the city, warmed the tenements. -----
5. In the southwest forty Adolphe reached the end of a sandy furrow and turned about, clucking to his horses. -----
6. When the moon rose over the plain the villagers saw Mowgli trotting across with two wolves at his heels. -----
7. Following the line of least resistance makes streams—and men—crooked. -----
8. The children did not like watching us; they wanted a part in the game. -----
9. My sister is very ambitious and wants to study music in Vienna. -----
10. The Spanish Mission, built in 1763, stands as it did two centuries ago. -----
11. Crickets chirp by rubbing their hind legs against their wings. -----
12. A tiny card, slipped into the package by Jerome, told the news. -----
13. Five inches of snow, fallen since yesterday, freshens the air and makes sleighing good. -----
14. To make excuses before they are needed is to blame one's self. -----
15. A woman may keep her house alone, but she usually needs another woman to help her [to] keep a secret. -----

Which are they?

Answer by number.

Three sentences are complex. -----

Three sentences are compound. -----

Three have a compound predicate. -----

Three have a *past* participle. -----

16. Digging revealed more gold, and the camp went mad. \_\_\_\_\_
17. Swinging himself from his horse, he took two of his long strides toward her and put out his hand. \_\_\_\_\_
18. Peasant women, scrubbing their clothing along every brook, are an inevitable part of the landscape. \_\_\_\_\_
19. Here is a story that may prevent you from making a mistake like mine. \_\_\_\_\_
20. She began to feel very curious about that box. \_\_\_\_\_
21. There beside the mill stood the mare, contentedly switching flies. \_\_\_\_\_
22. A cloud of dust appeared, and a car bearing license number 240267 whizzed through town. \_\_\_\_\_
23. The working of the tide below the surface forced up the ice and piled the huge blocks one upon the other. \_\_\_\_\_
24. Sunday is the best device which has yet been evolved for restoring poise and judgment to a fidgety world. \_\_\_\_\_
25. In the sunlight played a small fountain, furnishing a shower and a plunge for a noisy flock of sparrows. \_\_\_\_\_
26. The ship rose through the canal locks to Gatun Lake, situated eighty-five feet above the sea. \_\_\_\_\_
27. On the rugged hill that overlooked the village he found her, perched on the limb of a tree. \_\_\_\_\_
28. Yes, we heard the guns and felt the earth [to] tremble. \_\_\_\_\_
29. Do we eat to live, or do we live to eat? \_\_\_\_\_
30. The rabbit fences of Australia, built to save crops, would reach around the world. \_\_\_\_\_

Which are they?

Answer by number.

Three sentences are complex. \_\_\_\_\_

Three sentences are compound. \_\_\_\_\_

Three have a compound predicate. \_\_\_\_\_

Three contain a *past* participle. \_\_\_\_\_

### 13. PREPOSITIONAL PHRASES AND APPOSITIVES

#### a. Prepositional Phrases

Do not begin *all* sentences directly with subject and verb. Occasionally place first a prepositional phrase (or other adverbial modifier) to avoid a monotonous repetition of pattern.

Prepositional phrases are modifiers, adjectival or adverbial. An adjectival phrase (see 3d) does the work of an adjective. It must follow closely the noun or pronoun it modifies.

men of influence = influential = who have influence  
shop with good equipment = well-equipped = that is fully equipped

An adverb phrase takes the place of an adverb. Though it usually modifies the verb, it need not always cling to the verb. Often to great advantage it may be placed first in the sentence.

TIME: Before ten o'clock the work was completed. = Soon

PLACE: On your desk you'll find a present. = Yonder

MANNER: Without fear he led the attack. = Fearlessly

#### How to Reduce Clauses to Phrases

Reduce some of your *and* clauses and primer sentences to phrases.

~~It was~~ <sup>At</sup> midnight ~~and~~ we heard voices. At midnight we heard voices.

~~A class in nature study is beginning. It is given free. It is held~~  
in the museum. It meets on Friday afternoons.

In the museum on Friday afternoons a class in nature study is given free.

#### Practice 1. Complete the following.

PLACE ( <i>in, on, near, etc.</i> )	TIME ( <i>for, in, during, etc.</i> )	MANNER ( <i>with, by, in, etc.</i> )
Along the board walk	Before breakfast	Without hesitation
Straight over the home plate	During a week in spring	In his usual way
At the back of the shop	For three years	With a look of satisfaction
In the speckled mirror	About train time	By an underground passage
Above the roofs of the houses	On a cold, foggy morning	With the ducks waddling after
From the loud speaker	Upon a moment's notice	In sheer desperation
Through dense brush	Between acts	By a roundabout course
By the side of a lonely road	At this time	With a sticky smile

#### b. Appositives

Do not *always* follow the subject immediately by the verb. Use an appositive or a long modifier occasionally in mid-sentence. Reduce "He is" and "It was" sentences to appositives.

Aluminum ~~is~~, a light metal, ~~and~~ it is very necessary in making airplanes.

Mr. Stanley Alden has returned from Alaska. He is a civil engineer,

"Switch oil" was frequently applied. It was a father's remedy for laziness,

## What Appositives Are

An appositive is a noun (or its equivalent, often with modifiers) set alongside another noun as a substitute name or equivalent expression. The second name is said to be in apposition with the first.

Persons	{	Harrison Ryon, the newly elected mayor, is visiting his uncle, Dr. Davis.
	{	Two of our athletes, Bunt Robbins and Red Taylor, have entered the meet.
Places	{	Northampton, the town where I was born, now has an airplane factory.
	{	Three tributaries—Mono, Wolf, and Blue Creeks—are overflowing.
Things	{	From the foxglove is made a powerful drug, digitalis.
	{	Digitalis and opium, two powerful drugs, are made from plants.
Actions (verbals)	{	Our first plan, to explore Bear Canyon, involved some danger.
	{	Three difficult tasks—window cleaning, rug beating, and floor waxing—made a busy day for us all.

### Practice 2

In all the examples on this page interchange base word and appositive.

Example	{	<i>Base word</i>	<i>appositive</i>
		Sodium chloride, or common table salt, is a valuable antiseptic.	Common table salt, or sodium chloride, is a valuable antiseptic.

### Note 1. Apposed Adjectives

An appositive always has for its core a noun (or the equivalent).

The next ball, ~~a~~ high and fast ~~one~~, fairly sizzled over the plate.

Uncle Peter's twins, thoughtless and chattering fellows, led all the mischief.

If we cancel *one* and *fellows* we have what we call apposed adjectives—modifiers, often in pairs, placed *after* their noun and *set off*.

The next ball, high and fast, . . . The twins, thoughtless and chattering, led . . .

Every house roof, thick with snow, shimmered in the sun.

### Note 2. Punctuation of an Appositive

An appositive is regularly set off by commas, but other marks may be used (see 26a). Appositives with interior commas are set off by dashes.

Some "fused" appositives are so brief and so closely related to their base words that they are spoken without a pause and written without commas.

the word <i>home</i>	the year 1935	we girls	the letter <i>A</i>
the poet Burns	John the Baptist	two of us boys	the expression "It's me"
my brother Tom	the planet Mars	you students	the play "Cyrano"

### Practice 3. Complete and punctuate these sentences.

1. .... the finest residence city I know is situated .....
2. I live in ..... a ..... of about ..... inhabitants.
3. Our family consists of ..... members—namely .....
4. .... my favorite novel is a story of .....
5. The ideal vacation ..... is coming true for me this summer.



These primer sentences can be combined by turning one of each pair into a prepositional phrase. *Opposite the statement that most needs subordination write a suitable preposition for introducing the phrase. (If the preposition could possibly be the first word of the combined sentence, capitalize it.) Leave one dotted line in each pair blank.*

1. { ..... I was in Salt Lake City last spring.  
    { ..... I saw the Mormon Tabernacle.
2. { ..... It was on the first morning of our trip.  
    { ..... A loud knock brought us to the cabin door.
3. { ..... I visited at a rambling old castle.  
    { ..... The castle was in Northern Wales.
4. { ..... Mr. Allen built a commercial machine shop.  
    { ..... It is behind his house on Pine Street.
5. { ..... Miss Ellis walked with her nose in the air.  
    { ..... Miss Ellis marched past the office every day.
6. { ..... The senior class will have its yearly outing.  
    { ..... It will be at Stony Man Camp.
7. { ..... You must come down Saturday for the game.  
    { ..... It will be between our team and Southside's.
8. { ..... Jane paid me for helping her Tuesday afternoon.  
    { ..... Jane gave me a blue lace dress.
9. { ..... I found your high school Annual.  
    { ..... It was among some old magazines and books.
10. { ..... You act like all other girls.  
       { ..... You get jealous without any cause.
11. { ..... Fred surveyed the entire city.  
       { ..... He did it with an airplane and camera.
12. { ..... They were near the river by the slaughter house.  
       { ..... John and Glenn saw two huge bear tracks.
13. { ..... We had completely lost our way.  
       { ..... We were lost until an hour ago.
14. { ..... Look beyond the trees to the right.  
       { ..... You will see the Fairacre Subdivision.
15. { ..... It was during the Christmas holidays last year.  
       { ..... I went home with Constance to Salem.
16. { ..... Last week our firm wrote you a letter.  
       { ..... The letter was about the tariff on coffee.
17. { ..... For the Choral Club Mr. Arthur bought a picture.  
       { ..... The picture was of three big green frogs.

Write *A* or *V* to describe  $\left\{ \begin{array}{l} A = \text{Prepositional Phrase used as an Adjective} \\ \text{each marked phrase} \quad \left\{ \begin{array}{l} V = \text{Prepositional Phrase used as an Adverb} \end{array} \right. \end{array} \right.$

18. For an hour the boys sat spellbound around the radio during the basketball tournament at Indianapolis.
19. Inside her glass cage in front of the theatre Anita sat counting her stacks of silver dollars.
20. The post office—a great, bare, inkstained room—was badly in need of paint.
21. The greater part of Notre Dame, a famous cathedral in Paris, is of the early 13th Century.
22. During the week after Christmas the girls stay every night for the job they hate, taking inventory.
23. Before putting this property into escrow I should like to search the title in the land office.
24. In grandmother's attic on a rainy day Chloe and I found a bundle of Civil War newspapers.
25. We three girls—Ida, Jane, and I—were the objects of one of Robert's practical jokes.
26. Behind her shanty stood Mrs. O'Hara, her sack-like figure bent over a tubful of overalls.
27. From his perch on the roof of Breen's Grocery, Ned shouted down irritating remarks at the paraders.
28. Many sea gulls, natives of the seashore, are found around Great Salt Lake.
29. The stenographers came in, young girls like Mary who all used their money for the same purpose, to buy clothes.
30. The oldest boy, Lars, was only sixteen, but he wanted to go to sea.
31. About noon on the hottest day in summer we ran out of gas in the middle of the desert and had to waylay the truck of a rival company.
32. The Wampama, a small schooner plying the coast, puts into our harbor at noon on two days a week—Tuesday and Friday.

Which are they?

Answer by number.

Eight sentences on this page contain appositives.

{ .....  
 { .....  
 { .....  
 { .....

## 14. WORDS OMITTED

## a. Logical Statements and Comparisons

Do not confuse a thing with a part or quality of a thing.

The principal industry of the town is <sup>the growing and shipping of</sup> a shipping center ~~for~~ potatoes.  
[Industry = center? The industry is shipping; the town is the center.]

I wondered what trip she was planning next, and found from her letter that it was <sup>a trip to</sup> Australia. [Trip = Australia? A trip is not a place.]

Few votes were cast, but those were <sup>the votes of</sup> Howell's staunch friends.

## 1. Comparisons

Do not compare a thing with a part or quality of a thing.

Ask yourself *What is compared with what?*

His shoulders are as broad as <sup>those of</sup> any <sup>athlete</sup>.

The human heart is larger than a dog's.

The women's work also is not so heavy <sup>that of</sup> as farmers' wives years ago.

Chicago is nearer Florida than New York <sup>is</sup>.

Yes, I like Rachel fully as much <sup>as Marie does</sup>.

Rembrandt is greater than any <sup>other</sup> artist in history. [Rembrandt is himself one of the artists of history. He cannot be greater than himself.]

## 2. Information about Books

In giving information about a book do not confuse the book itself with its subject, setting, time, plot, characters, etc.

~~The subject of~~ Our new book is the immigration problem.

~~The scene of~~ *Huckleberry Finn* <sup>is</sup> takes place on the Mississippi River.

~~The events of~~ *The Merchant of Venice* <sup>is</sup> happen in the fourteenth century.

## 3. Definitions

In definitions do not use vague "when" or "where."

A drive-in market is <sup>a place</sup> where motorists can shop without getting out of their cars.

A regent is <sup>a temporary ruler who serves</sup> when the actual king is too young to hold office.

A definition is a statement which [1] names the class to which an object belongs and [2] distinguishes it from others in the class.

Ice is [1] water [2] in solid form.

Scissors are [1] instruments [2] used for cutting cloth, paper, and the like by the action of opposed edges of metal. [Excludes *knife*.]

Make your definition a complete sentence. Begin boldly with "A window is . . . [1, name the class] an opening in the wall of a building [2, distinguish it from door] used to admit light and air."

Avoid using other forms of the same word.

Throw out all words and phrases not essential to the definition.

## b. Incomplete or Mixed Constructions

Do not leave one construction in the air and shift to another.

There are ten of these apartments, and <sup>they are</sup> usually rented.

She was kind to all her pupils, but <sup>showed</sup> no partiality to any one.

That morning I entered the building through a different door from <sup>the one</sup> which I usually entered.

He wants to rent a storeroom <sup>in a place where</sup> ~~some~~ where he can display more goods.

## Mixed Constructions

The man <sup>who owns the house we lived in</sup> ~~that we lived in~~ his house last year has raised the rent.

It is due to a closed factory <sup>that</sup> ~~makes~~ these children go in rags.

Mixed constructions are caused by a confusion of two forms, thus:

A It is due to a closed factory      B that these children go in rags.

X A closed factory      Y makes these children go in rags.

A + B is a sentence. X + Y is a sentence. But A + Y is not a sentence.

## Mixed Idioms

Often there are two good ways of saying a thing. Do not mix two good idioms by shifting as the dotted lines do below.

said no such thing	enjoys playing	all I can remember
never said such a thing	likes to play	all I can think of
a half hour	capable of running	in the year 1935
half an hour	able to run	in the summer of 1935
different from	cannot help seeing	girl of about sixteen years
other than	cannot but see	girl sixteen years of age
Where do you live?	with no result	with a population of eighty
What is your address?	to no avail	with eighty inhabitants

Cause { The cause of the chemical change is the high temperature.  
          { The chemical change is due to the high temperature.

Reason { The reason why your candy sugared was that you stirred it.  
          { Your candy went to sugar because you stirred it.

## Double Constructions

Double Negative { I couldn't move.      We didn't catch anything.  
                      { I could hardly move.      We caught nothing.

Double Verb { ~~There was a~~ fire broke out in the hotel last night.  
                      { There was a wind storm ~~occurred~~ here yesterday.

Double Subject or Object { This plumber ~~he~~ couldn't speak English at all.  
                                  { This morning my favorite parking place ~~some one else had it~~.

Double Connective { Of the fifty girls only ten ~~of them~~ had really good voices.  
                          { I feel that when I buy goods ~~that~~ I am entitled to courtesy.

## c. Articles, Prepositions, and Other Little Words

Do not omit words necessary for clearness or completeness.

Articles (*a, an, the*) and Possessives

- I remodeled the garage and <sup>the</sup> barn. }  
 She wanted a red and <sup>a</sup> white hat. } Two persons or things are meant.  
 Their mother and <sup>their</sup> sister left town. } The modifier must be repeated.  
 Their mother and sister left town. }  
 She wanted a red-and-white hat. } One person or thing is meant.  
 In <sup>the</sup> eighteenth century they sailed for <sup>the</sup> United States.

## Prepositions, Conjunctions, Verbs

- Time \* { <sup>During</sup> My junior year I began to wake up. }  
 { She went to bed <sup>at</sup> the same hour <sup>at which</sup> she had been retiring. }  
 Place\* { Is he <sup>at</sup> home? She looks out <sup>of</sup> the window. }  
 { Water is over the road <sup>in</sup> some places. }  
 Manner { He escaped <sup>on</sup> horseback. The hour was spent <sup>in</sup> dancing. }  
 { We had nothing to mend the tire <sup>with</sup>. }  
 Split { There were two men, only one of whom I was aware <sup>of</sup>. }  
 Phrase { I am undecided as to what cause I should give money <sup>to</sup>. }  
 That † { He saw <sup>that</sup> all this preparation and care was for his own good. }  
 As { Dave stutters as badly <sup>as</sup> or worse than he ever did. }  
 Verb and Subject { My razor *is* old and dull; both of theirs <sup>are</sup> new and sharp. }  
 { My razor *is* old and dull; his, [ ] new and sharp. }  
 Verb and Object { Ill feeling is being overcome; I think in time it will *be*. }  
 { It must be overcome, and I think it will [ ]. }

\* NOTE 1. No preposition is needed in idioms denoting destination (she ran *home*) time at which (they came *today*, he works *nights*), measure of time, distance, weight, value (they stayed *two days*, walked *three miles*, rode every *day*, weighs *125 pounds*, cost *a dollar*).

† NOTE 2. Do not omit *that* after a "grabber"—a verb that reaches for the next subject and appears to turn it into an object.

*That* may be omitted after colorless verbs that do not usually take an object (*believe, suppose, think, say, tell*), but not after more emphatic verbs like *answer, assert, forget, state, suggest*.

Relative *that* used as the object is very often omitted.

NOTE 3. *That* often strongly suggests a completing clause to follow. Do not puzzle your readers by leaving the thought incomplete.

Everything about the factory has <sup>the</sup> ~~that~~ sanitary look *one would expect*.

Compare the incomplete *so* (she is *so* impetuous) and the incomplete *those* (it was one of *those* unsightly tenements). In conversation missing elements may often be supplied by mutual understanding, or by a nod or some other direct appeal. In writing the reader ordinarily expects a more formal completeness.

#### d. The Meaning and Importance of Ellipsis

Ellipsis is an omission, approved by usage, from the normal pattern of a sentence. It is allowable only when it suggests to the reader, instantly and without confusion, the elements necessary to complete the thought. Its purpose is mainly conciseness; it is a compensation for the slowness of speech. It grows out of a laudable anxiety to secure attention swiftly and hold it effectively. It avoids tedious repetition of words that were once—and perhaps still are—called for in the normal sentence pattern, but which are in the given context easily understood.

In conversation a word or phrase accompanied by a gesture may be equivalent to a sentence. A command omits *you*. An answer naturally omits the obvious portions of a question.

#### Practice 1. Supply Understood Words

	“Ready?”	“Writing a letter?”
Example	“Not yet.”	“No, a theme.”
“[Did the] Committee meet?”	“How long?”	“Why the smiles?”
“Yes, [it met] last night.”	“Ten minutes.”	“A good joke.”
“[I] Tried to call you.”	“Wait on the porch?”	“On you?”
“When [did you call]?”	“Please.”	“No, one of the fellows.”
“[I called] About seven.”	“Hurry.”	“John Ball, I suppose.”
	“Why?”	“Wrong. Chris Weeks.”

See the next article for a statement of the conditions under which incomplete sentences are allowable (15 Note 1).

#### Allowable Clause Cutting and Phrase Cutting

Adverb	}	Though [he was] short sighted, he was a very useful reformer.
Clauses		When [they are] wet with rain, such pavements are dangerous.
Adjective	}	The general, [who was] then a colonel, had ordered a charge.
Clauses		The general, [who was] named Montcalm, ordered a charge.
Phrases	}	They struggled [for] hours.
		Aren't you going to mother's [house]? Or to Allen's [store]?

This process cannot be carried too far lest we fall into traps.

While <sup>she was</sup> making the beds her husband shaved. [Ellipsis is dangerous when the omitted subject is not the same as that of the related clause.]

Conciseness is a great virtue. Yet one must be concise within the limits of clearness and good usage. Use all the words necessary for clearness or idiomatic completeness and not one word more.

*Write the word or words that have carelessly been omitted.*

1. A boy and  $\wedge$  dog make a wonderful partnership. \_\_\_\_\_
2. Joan's new dress is more extreme than  $\wedge$  an \_\_\_\_\_  
actress.
3. Texas has a larger area than any  $\wedge$  state. \_\_\_\_\_
4. Hermes, searching for the nymph, comes upon a \_\_\_\_\_  
serpent with eyes like  $\wedge$  a woman.
5. The frost was heavy  $\wedge$  some places. \_\_\_\_\_
6. I know the coach and  $\wedge$  manager of that team. \_\_\_\_\_  
No two men are better known.
7. The manager and  $\wedge$  secretary come today [two]. \_\_\_\_\_
8. If you had been in a wreck that I once was  $\wedge$  , \_\_\_\_\_  
you would be more cautious.
9. She went to bed  $\wedge$  same hour every night. \_\_\_\_\_
10. The farmer's hours are different from  $\wedge$  the man \_\_\_\_\_  
who works in an office.
11.  $\wedge$  Cool evenings we can build a fire. \_\_\_\_\_
12. At last Rip realized  $\wedge$  his puzzlement was due to \_\_\_\_\_  
his long nap.
13. We saw a black and  $\wedge$  white cow [two cows]. \_\_\_\_\_
14. The funniest part of the play was  $\wedge$  where Clyde \_\_\_\_\_  
came in talking to himself, unaware of Cleon's  
presence.
15. Your letter  $\wedge$  received yesterday. \_\_\_\_\_
16. The white settlers were not so saving of the \_\_\_\_\_  
buffaloes as the Indians  $\wedge$  .
17.  $\wedge$  Glad you find my proposal satisfactory. \_\_\_\_\_
18. Her whole life was changed by reason of  $\wedge$  she \_\_\_\_\_  
made some careless remark.

19. My freedom from responsibility was like  $\wedge$  a hobo. -----
20. The accident might have been avoided by either -----  
the motorman or  $\wedge$  conductor.
21. He described the newest books, several of which -----  
I had heard  $\wedge$  .
22. I am undecided as to what charities I should give -----  
money  $\wedge$  .
23. My way of finishing those seams may not be quite -----  
so good as  $\wedge$  a professional dressmaker.
24. Only a few posters were entered in the contest and -----  
those few were  $\wedge$  the beginning art class.
25. Spanish is just as easy  $\wedge$  if not easier than French. -----
26. One of the most pleasant pastimes that my chum -----  
and I busied ourselves  $\wedge$  was building rock -----  
houses.
27. I had more trouble with him than  $\wedge$  any other boy -----  
in town.
28. There are four students in the house, and  $\wedge$  -----  
always quarreling.
29. In a pile of rusty iron I dug out an old wheel  $\wedge$  -----  
had a piece broken out of it.
30. There was a man in a filling station that they -----  
stopped  $\wedge$  to ask the directions.
31. Some big rocks had fallen off the top of the tun- -----  
nel  $\wedge$  made it dangerous.
32. Down from the aspens to the creek came some little -----  
trails  $\wedge$  might have been made by beavers.
33. By Tony's not marrying Miss Neville as his mother -----  
wished I think the story  $\wedge$  much more exciting.



## 15. THE HALF SENTENCE

Do not write part of a sentence as if it were a sentence.

### a. Detached Phrase Modifiers

An *ing* word is never a verb unless preceded by an auxiliary.

The verbal *waiting* describes like an adjective (*waiting* people).

Only a verb ASSERTS that something waited or was waiting.

On Saturday noon at the Commercial Bank we saw many people.

This is a PARTICIPIAL phrase.

<sup>, waiting</sup> ~~Waiting~~ in front of each window. ←

Attach it to a clause or use a verb (waited or were waiting).

OR <sup>They</sup> ~~Waiting~~ in front of each window.

Now the men took their places for the tug-of-war across the stream.

This is an ABSOLUTE phrase.

<sup>, each</sup> ~~Each~~ tying himself to the big rope. ←

Attach it to a clause or use a verb (tied or was tying).

OR <sup>Each</sup> ~~tying~~ himself to the big rope.

### b. Detached Clause Modifiers

A subordinate clause should not stand alone. (Study 11.)

Attach it to a main clause, or get rid of the subordinating word (*who, which, when, where, if, though, since, before, because*).

Across the street was an old warehouse. <sup>which</sup> ~~Which~~ had once been a theatre. ←

This is an adjectival clause.

OR ~~It~~ ~~Which~~ had once been a theatre.

Attach it to the word it modifies, or change *which* to *it*.

Bond & Company will continue their sale until the first of the month.

This is an adverbial clause.

<sup>, when</sup> ~~When~~ the store will close for repairs. ←

Attach it to a main clause, or change *when* to *then*.

OR <sup>Then</sup> ~~When~~ the store will close for repairs.

### c. Non-Modifiers

Appositives, subjects, predicates, objects cannot stand alone.

Study appositives (13b) and basal parts of a sentence (see 2).

One day Tom and I saw a funny sight.

This is an appositive. Attach

<sup>, a</sup> ~~A~~ chicken on a log in the river. ←

it to the clause, or supply a subject and verb.

OR <sup>It</sup> ~~was~~ ~~A~~ chicken on a log in the river.

He writes that they like the car.

This is an object clause

<sup>, that</sup> ~~That~~ they want to give it one more trial. ←

Attach it after its verb, or get rid of subordinating *that*.

OR <sup>That</sup> ~~They~~ want to give it one more trial.

Do not detach a part of a sentence after an adverb like *not*, or a conjunction like *also*.  
 He sought honor. Not *honor* in a scholastic sense but in a moral sense. [Detached appositive.]  
 Judith hated swaggering men. Especially *men* who chewed gum. [Detached object.]  
 She collected cameos. Also curious *trinkets* carved in ivory or stone. [Detached object.]

A sentence must contain a verb and a subject. The verb must not be a verbal (see 12). The subject must be independent—in a subordinate clause (see 11). It is a serious error to set off as a sentence any clause beginning with *who*, *which*, *what*, *how*, *when*, *where*, or *why*—except in a direct question.

who always beat me— where I lived for a year—

Such clauses do not ask questions; therefore they are subordinate. They are dependent parts of sentences. By changing *who* to *He* and *where* to *There* we can give them independent form.

#### Note 1. Possible Exceptions to Rule 15

Question and Answer: *What next? So soon? Really? Can't be possible.*

Command, Exclamation: *Get along. Take care now. Perfectly absurd!*

Social formulas: *Glad to see you. Excuse me. Please. How jolly!*

Transitional phrases: *So much for the first point. Turning now to the second point. Now for the other side. One final word.*

#### Allowable Only under Special Conditions

Your instructor may permit you to use incomplete sentences of the following types on the following condition. Place an asterisk after each. In a footnote write "15" (the number of this article) or "Intentional" or "I understand that this is a half sentence"—anything to indicate that you are not merely blundering.

Rapid Action	{ The Chinese artist's brush flew swiftly. It traced across the white paper a drooping branch. <i>Darted it full of leaves. Sketched some blue waves tossing spray. Now some reeds. A border of red scrolls. The thing was done.</i>
Diary Notes	
Thinking Aloud	

*The fag-end of a night on the Rolling Stone. A fire of birch saplings casting fitful shadows through the forest. River disappearing in mist. Stars. Two men laboring over the spoils of the hunt. Plash of a mink in the shallows.*

*Such an idea. Fun, eh? Call that fun. Huh. Well, well. What a story. Wish I could believe it. Martha wrung her hands. Sundown, and George not home yet.*

Liberty belongs to those who know how to use it. Skilled writers use the half sentence consciously, effectively. Unskilled writers use it unconsciously and blunderingly. Instructors attack it in compositions because nine times out of ten it is a badge of ignorance.

If a passage is a complete sentence write **Yes** after it; if not, write **No** plus a letter (a, b, c) to classify it:

- |   |  |
|---|--|
| { | a = Detached Modifying Phrase                  |
|   | b = Detached Modifying Clause                  |
|   | c = Detached Subject or Predicate<br>or Object |

1. Approaching in squad formation, followed by a troop of cavalymen on coal-black, high-spirited horses. \_\_\_\_\_

2. Who makes cherry tarts and all such things. \_\_\_\_\_

3. Lacking leisure in these busy and practical days. \_\_\_\_\_

4. Because she enjoyed the study of music and neglected the less attractive subjects altogether. \_\_\_\_\_

5. When she found the house locked, the garage doors open, the car gone, and no sign of boy or dog anywhere. \_\_\_\_\_

6. Whom you see there by the drinking fountain. \_\_\_\_\_

7. As a new ventilating system is necessary in the chemistry laboratories, an eight-foot fan will be installed. \_\_\_\_\_

Which will be run by a seven horsepower motor. \_\_\_\_\_

8. Though the mountain side was in black shadow. \_\_\_\_\_

The trail was clearly visible in the moonlight. \_\_\_\_\_

9. The roar of the engine, the rush of cold air, the tilting of rivers and white paved roads as the landscape rocked beneath us were all very new and strange sensations. \_\_\_\_\_

This being our first trip in an airplane. \_\_\_\_\_

10. Every ten years a national census is taken. \_\_\_\_\_

Which shows, among other things, that great numbers of our population in each state are still illiterate. \_\_\_\_\_

11. There were several varieties of turkeys. \_\_\_\_\_  
 White Hollands with snowy feathers and rosy legs, rich Bourbon  
 Reds, and dark-limbed Bronzes [appositives]. \_\_\_\_\_

12. What a feeling of freedom it would give one to board an  
 overland train with no definite destination in mind. \_\_\_\_\_  
 Traveling at random from state to state. \_\_\_\_\_

13. There in the thick of traffic stood Hector. \_\_\_\_\_  
 A country dog completely bewildered by the noise and confusion  
 of elevated trains and rattling trucks [appositive]. \_\_\_\_\_  
 Since this was the busiest street in all Chicago. \_\_\_\_\_

14. Taking, for example, the common nettle. \_\_\_\_\_  
 The tops and shoots may be used as a vegetable, and the fiber of  
 the stems is often made into paper. \_\_\_\_\_

15. When my friends say it is impossible to be an honest law-  
 yer, my answer is, "If this is so, we should cease honoring Lincoln  
 for his high standards and undoubted sincerity." \_\_\_\_\_

16. Soon we pass the brickyard and an ice plant. \_\_\_\_\_  
 Then the court house and the business district. \_\_\_\_\_  
 Last of all, the grounds of the Industrial School. \_\_\_\_\_

17. I know that success always brings criticism. \_\_\_\_\_  
 That every one will watch you closely for your mistakes and use  
 them against you because he envies you. \_\_\_\_\_

18. Fishing and hunting and the gathering of wild berries be-  
 ing the only means of surviving [absolute construction]. \_\_\_\_\_  
 While the prospector explored the rocks for a trace of gold, risk-  
 ing his selfish life in the hope of finding wealth. \_\_\_\_\_

19. On the hilltop still stands the old church. \_\_\_\_\_  
 A monument to a people who loved beauty [appositive]. \_\_\_\_\_  
 Suggesting by its delicate spires and beautiful stained glass win-  
 dows the cathedrals of medieval times. \_\_\_\_\_

## 16. HOW TO DIVIDE MATERIAL INTO SENTENCES

Avoid run-together sentences with a comma or no mark between. Use a period or a semicolon, or else change the wording.

Crude oil is heated gradually in stills until a vapor comes off, <sup>△</sup> this first product is gasoline. The crude oil is heated again, <sup>and</sup> another product, lubricating oil, is distilled off. The heating and vaporizing process is continued slowly for several hours, <sup>△</sup> it produces vaseline, cup-grease, and white wax; <sup>From the</sup> there is a remaining deposit <sup>which</sup> it is made ~~into~~ a fuel. ~~it is~~ called coke, ~~it~~ will produce very hot fires.

### a. When to Separate—The Principle of Unity

Unity means singleness of purpose—oneness of thought.

A sentence should have one thing to say and should omit or subordinate the side-issues. When it contains two or more statements, these should be related parts of the one thought.

Ideas with no Obvious Relation { Mr. Thomas married a French wife, <sup>He</sup> ~~he~~ had hunted tigers in India.

Even related ideas should ordinarily be cut apart if they involve

Lapse of Time or Change of Place { I allowed all my friends to think that I could shoot, <sup>△</sup> Some time afterward at a house party in the country there came a day to test my skill.

Ideas Separately Important { One girl grabbed the windshield to keep from falling, and was badly cut, <sup>△</sup> One of the boys had a rib broken, <sup>△</sup> but considering what might have happened, they got off easily, <sup>After righting</sup> and we righted the car and <sup>begging</sup> begged some oil, for ours had run out, <sup>and</sup> and we continued our journey.

When a person dies, or has a rib broken, or even sees something interesting or has an experience a little out of the ordinary, the fact is important enough to deserve a sentence by itself.

Emphasize an important idea by giving it a separate sentence.

Tragic things—death, accident, sickness, suffering, strong feeling  
 Crises—the moment of winning or losing (even hooking a fish)  
 Encounters with persons—interruptions, conflicts, emphatic dialog  
 Dramatic actions—striking a blow or starting for a fire  
 Moments of discovery, surprise, anger, animation

Some sentences contain *too much*. The following contain *too little*.

Unnecessarily Divided	{	Here we see a white house with a very neat appearance. The barn is also white. Improved: Here we see a neat white house and barn.
Wrongly Divided	{	It was an ideal day for the hike. It was nippy but not too cold, and soon we came to the city reservoir. Improved: It was an ideal day for the hike, nippy but not too cold. Soon we came to the city reservoir.

### Summary—What Unity Means

A sentence violates unity if it includes too little or too much. We may include *too little* if we allow parts of an idea to scatter through several sentences; we may include *too much* if we permit many loosely related statements to crowd together into one.

#### b. When to Join Ideas in One Sentence

Related, independent ideas may form a compound sentence.

If the ideas are closely related, use a comma plus *and, or, but, for*.

If a conjunction is lacking, separate the clauses by a semicolon.

We set the cream out to cool <sup>and</sup> the pup tasted and liked it.

The pup hung his head guiltily, <sup>and</sup> he knew he had been very naughty.

Subordinate subsidiary ideas. Avoid an all-main-clause style.

#### One Idea Less Important—Subordinate (see 11)

I am not experienced in travel, <sup>and</sup> I have to ask questions of everybody.  
As I am not experienced in travel, I have to ask questions of everybody.

#### An Afterthought—Tuck in as a Verbal Phrase (see 12)

Whip the cream until it stands up, first ~~chill~~ <sup>chilling</sup> it thoroughly. OR (better)  
After chilling the cream thoroughly, whip it until it stands up.

#### An Explanation—Tuck in as an Appositive (see 13)

Mr. Austin will call on you tomorrow, <sup>He</sup> ~~he~~ is our western representative.  
Mr. Austin, our western representative, will call on you tomorrow.

Subordination is the best cure for most types of monotony. It can cure choppy primer sentences and stringy *and* sentences. It can cure the subject-first-forever habit and the short-main-clause habit. All these faults have one source—inability to distinguish between the more important and the less important, between main ideas and subsidiary ideas. The next article tells what ideas to subordinate.

*Write the number of main clauses in the passage (1, 2, or 3).*

*If the main clauses are properly punctuated write Yes. If the clauses are run together without adequate punctuation, write No.*

(In sentences 1 to 9 the main clauses should be cut apart with a period. In sentences 13 to 25 they may be separated by a semicolon.)

1. Our house is situated on a corner, it is three stories high and has a porch on two sides. -----

2. In the rooster's eye was a wild glitter in his tail were only two feathers, which he carried at a rakish angle, in his heart was a consuming rage. -----

3. The sympathetic care of her keeper changed her whole attitude, she became quite tame. -----

4. The wolf, catching the scent, became greatly excited, and circled the trap with careful steps. -----

5. Two factors are necessary to liquefy the gas they are pressure and cold. -----

6. In the hope of getting around the fire to save the horses Paul leaped on Scarface and spurred him mercilessly, soon they were both swallowed up in smoke. -----

7. Mike took off his cap and ran his fingers through his thick red hair it was sticky with coal dust. -----

8. We nodded in the scorching sun, which seemed to parch our brains as well as our throats. -----

9. One day an artist came to the house, he was greatly amazed and indeed refused to believe that a girl of twelve had drawn the picture, it was a perfect likeness. -----

10. That looks like a tender piece, do let me give it to you, Miss Wilcox, you are fond of roast beef. -----

11. Wide chinks in the walls let in the drafts, and the rusty stove sent out more smoke than heat. -----

12. People could come in and go out when they pleased most of them stayed about ten minutes a few stayed an hour. -----

13. The tiger had suffered a severe injury, it was necessary to treat her wound daily. -----

14. I knew him in high school he was a handsome, likable fellow. -----

15. The tame crow insisted on picking all the little beans, in fact he destroyed the whole crop. -----

16. I see nothing but the great nursery window and the chimney high above the house top; I hear nothing but the ticking of the cuckoo clock outside the door. -----

17. He fitted up a library for the benefit of his guests and hung paintings of the great masters on his walls. -----

18. The full moon cast but a faint light over the Bay of Fundy, which tumbled and surged before us, nevertheless we could make out the tilting masts of the crippled ship. -----

19. Most of the boys and men were cutting the sods with spades; others were putting them in wheelbarrows and wheeling them to higher ground, where they were piled loosely and left to dry in the sun. -----

20. All of lower New York was shaken by the explosion, rocks and dirt were thrown like spray into the air. -----

21. You have already had two hamburgers and a banana I don't see how you can still be very hungry. -----

22. Fifty years ago the average woman wore ten pounds of cotton now she wears ten ounces of silk. -----

23. The place looked fit for murder or moonshine it was wild and desolate beyond description. -----

24. He needed a rest and never took it, he needed clothes and never bought them. -----

25. Bluejays eat the eggs and newly hatched nestlings of other birds or even carry off baby quails. -----



## 17. SUBORDINATION—WHAT TO SUBORDINATE

Distinguish between the important and the subsidiary ideas. Make your structure show what is important and what is not.

Main ideas are regularly expressed in main clauses.

~~Our team made~~ <sup>making</sup> a tremendous effort, ~~crossing~~ <sup>our team crossed</sup> the goal.  
 Just as I thought ~~our men would come~~ <sup>came</sup> home with the honors, ~~which they did~~  
 When I began to increase the temperature of the oil, ~~when~~ it boiled over.

Actions and results—the actual winning, the doing, the boiling over—are usually more important than preliminaries. To express main thoughts by participles or by trailing *whiches* or *whens* is *upside-down subordination*.

Subsidiary Ideas	{	making an effort thinking about it beginning to act	Main Ideas	{	the team crossed the goal our men won it boiled over
---------------------	---	---	---------------	---	--

Main ideas are placed in a conspicuous part of a main clause, usually at the end. Subsidiary ideas are tucked in.

Madame D. was a stout woman, and she kept a wine shop in Paris. <sup>Puzzling</sup>  
 Madame D., a stout woman, kept a wine shop in Paris. <sup>Emphasizes</sup> Kept shop  
 Madame D., a wine keeper of Paris, was very stout. <sup>Emphasizes</sup> stoutness

Emphasis means *making the important thing prominent*. The main idea will not stand out until lesser ideas are subordinated. Hence the question arises, What ideas shall we subordinate?

## a. Time, Place, and Manner (stage-settings)

Usually a *when, where, or how* idea should tuck in as a modifier—not form a statement by itself. Prepositional phrases are one means for passing quickly over preliminaries to the main event. Set the stage quickly and make things happen.

In southern Ohio all the crops had failed. Nor "We were in southern Ohio. All the crops had failed there."

In front of the tent before the show the strong man was juggling cannonballs. Nor "It was just before the show. The strong man was out in front. He was juggling cannonballs."

On May 1 at Tucker's Grove our class will have a barbecue. Nor "Our class will have a barbecue. We will have it at Tucker's Grove. The date we have decided on is May 1."

With a grinding of brakes the train shuddered to a stop. Nor "There was a grinding of brakes and then the train shuddered to a stop."

## b. Descriptive Details

Tuck in descriptive details (features, cost, kind, material, color, number, size) instead of allowing each to fill a clause. Fit the thought snugly without unnecessary pronouns and *be* or *have*.

The tall girl with red hair . . . Nor "She was tall. She had red hair." *features*  
At five thousand dollars the house is very cheap. Nor "The house is priced at five thousand dollars, and that is very cheap." *cost*

Our new washing machine, a Speedex, runs quietly as a stove. Nor "We have a new . . . It is a . . . It runs quietly as a stove." *Kind*

Lastlong shingles, made of asbestos, will protect your home from fire. Nor "Lastlong shingles will protect . . . They are made of . . ." *material*

## c. Ideas of Purpose, Cause, Condition, Concession, etc.

Subordinate some statements as phrases or adverb clauses.

To make the train I leaped into a taxi and drove like mad. *purpose*  
 Nor "I wanted to make the train and so . . ."

Since business is increasing,  
Because of increasing business } we will need three new clerks. *cause*  
 Nor "Business is increasing, and so . . ."

If business was slack,  
Through dull times } Tony would sleep contentedly in the sun. *condition*  
 Nor "Business was sometimes slack, and then . . ."

Though the work was hard,  
In spite of difficulties } we cleaned the shop before midnight. *concession*  
 Nor "The work was hard, and . . . but . . ."

Subordination leads to clear thinking. The moment we submerge trivial ideas the big ideas begin to emerge from the litter of clauses and take the important places in our sentences.

Practice in Subordination. Improve the sentences.

1. I enclose two dollars, and will you please send . . . [Begin *For the enclosed*]
2. You wrote us on May 1, and we are glad to reply that . . . [Begin *To your*]
3. Manley ate a heavy supper. He did not sleep well that night.
4. Watson was an old friend of father's, and he bought the shop.
5. She had an injured expression. She asked us what we meant.
6. We visited Buenos Ayres. We spent three days there. It is called "The Paris of America."
7. It was about twelve o'clock, and we heard loud voices next door.
8. Pierre crept softly out of the house. He did not disturb the sleeping guests.
9. We wanted to avoid being seen and so we jumped into a taxi.
10. He had a heavy knapsack. Day after day he pushed on into the forest.
11. We were perched on the roof. We were wrapped in silk shawls. We waited for dawn.
12. It was midnight. The moon was going down. Three figures stole out from under the bridge.

One of the pairs of statements can be reduced to a prepositional phrase.  
*Opposite it write the preposition which could introduce such a phrase.*

- { 1. .... The mustard was in golden bloom over the hills.
- { 2. .... It lasted for three weeks.
- { 3. .... When Ted arrived Sue was eating alone.
- { 4. .... She was sitting under a great birch tree.
- { 5. .... Rows of gulls were strutting along the sandbar.
- { 6. .... They looked like an army on the march.
- { 7. .... A very pretty girl sang three solo numbers.
- { 8. .... She had red hair and blue eyes.
- { 9. .... One year a pair of birds built a nest in my window.
- { 10. .... It was between the torn screen and the glass.
- { 11. .... We were inside the factory at last.
- { 12. .... We found the employment bureau.
- { 13. .... I was on a farm two years ago.
- { 14. .... I helped with the annual thrashing.
- { 15. .... Kenneth found a kingbird's nest this morning.
- { 16. .... It was under the freight-landing wharf.
- { 17. .... We filled the radiator of our car.
- { 18. .... There was a spring in front of the cabin.
- { 19. .... It was eleven o'clock and so
- { 20. .... we turned reluctantly toward home.

One of the statements can be subordinated as a modifying clause.  
*Write the first word (conjunction or relative pronoun) of such a clause.*

- { 21. .... Mexico is rich in oil.
- { 22. .... Other countries meddle in her affairs.
- { 23. .... Dick was president of the club.
- { 24. .... So the other boys felt that he should go.
- { 25. .... We walked down the aisle of the theatre.
- { 26. .... A galloping horse was flashed on the screen.
- { 27. .... The guests were entertained by minstrels.
- { 28. .... The minstrels sang songs and told stories.
- { 29. .... The beets are topped and then
- { 30. .... they are washed and cut into strips.
- { 31. .... We were in Utah last summer.
- { 32. .... We went through Zion National Park.

One of the statements can be reduced to a verbal phrase.

*Write the verbal on which this phrase would be built.*

- { 33. .... The *Finny Girl* is beating into the harbor.
- { 34. .... She is surrounded by many smaller boats.
- { 35. .... The propeller was a new model.
- { 36. .... It was made of aluminum.
- { 37. .... A miner was crossing the Ute Mesa.
- { 38. .... The miner found two bear cubs.
- { 39. .... I heard the swish of paddles.
- { 40. .... It came at regular intervals.
- { 41. .... In the lighthouse there are five stories.
- { 42. .... This includes, of course, the storeroom.
- { 43. .... He wanted to make the early morning train.
- { 44. .... He raced across the common toward the station.
- { 45. .... Over her head she wore a shawl.
- { 46. .... The shawl was to disguise her identity.
- { 47. .... He feared that he might alarm his patient.
- { 48. .... The doctor controlled his voice.
- { 49. .... I am relying on your promise.
- { 50. .... I am drawing plans for a double garage.

One of the statements can be reduced to an appositive.

*Write the noun which would be the key-word of this appositive.*

- { 51. .... At five o'clock came the happiest event of the day.
- { 52. .... This was a plunge in the lake.
- { 53. .... On the north side of the track was the Commons.
- { 54. .... It was a grassy area of about five acres.
- { 55. .... In May there was a festival for Flora.
- { 56. .... She was the goddess of flowers.
- { 57. .... The store was bought by Harkness.
- { 58. .... He is an old friend of the family.
- { 59. .... Dick brought home an unwelcome guest.
- { 60. .... The guest was a cat with four kittens.
- { 61. .... The boys had only two more tasks to do.
- { 62. .... These were scrubbing the deck and coiling the ropes.
- { 63. .... The first day in camp Bill rose at 6:15.
- { 64. .... This was a feat unheard-of in the Kern family.
- { 65. .... Something stopped us in our tracks.
- { 66. .... It was an odor of turkey and mince pie.

## 18. VARIED TYPES

Avoid a monotonous repetition of sentences much alike in length and pattern. To avoid monotony (a) Vary the type; (b) Vary the beginnings; (c) Strengthen the endings; (d) Be concise.

## a. Vary the Mood of the Sentence

Do not always make your writing one hundred per cent statement. Occasionally use question, exclamation, direct address, quotation.

In Exposition { New York, the so-called melting pot, has a low death rate for infants. Why? Can it be because information . . .

In Argument { Everywhere we hear what a progressive, enlightened state we live in. But is it? Can we honestly say that . . .

In Narration { "If I were in your place, Martin—" "But you're *not* in my place, never have been, and never will be. Don't be always bossing and meddling! I'm in my *own* place. I'll choose my job for myself. If I'm wrong, I'll swallow my medicine. For once in your life can't you let me alone?" "Well, of all the—!"

Declarative version: Hinton told his brother he ought not to go into the fur business. Martin flew into a temper and said he'd take the penalty for mistakes, and it was no one else's business, anyway.

[Which version suggests strong feelings in conflict? Which makes you curious about the character of each brother, and the outcome?] *Ends with*

A Declarative Sentence makes a statement. This car runs smoothly. .  
 An Interrogative Sentence asks a question. Does this car run smoothly? ?  
 An Exclamatory Sentence stresses emotion. How smoothly this car runs! !  
 An Imperative Sentence gives a command. Make this car run smoothly. . or !

## Practice in the Four Types of Sentences

Give four types for each numbered sentence below. Punctuate. Some signals for exclamations are *how, so, what, oh*; for commands *let, must*.

- |                              |  |
|------------------------------|--|
| 1. So you've moved           | 8. Will that dinner bell never ring    |
| 2. They shall not pass       | 9. Dump the cracked ice into a disphan |
| 3. The light flashed on      | 10. Behold, the king is coming         |
| 4. Look out for that car     | 11. Did you sign the petition          |
| 5. Keep up your courage, men | 12. Oh, how I wish I had your kodak    |
| 6. Who rang for me           | 13. Didn't you bring a bathing suit    |
| 7. Don't you see that bear   | 14. What a surprise it will be         |

### b. Vary the Beginning

Do not begin all sentences directly with subject and verb.  
Occasionally place first an adverbial modifier (clause, phrase, adverb).

✓ We saw them return at nightfall (from the same point on the river)  
 ✓ ~~I was~~ feeling in the mood for sport (last Saturday) ✓ I went up to the attic.

Do not always follow the subject immediately by the verb.  
Occasionally use an appositive or a verbal phrase in mid-sentence.

Cox's first price ✓ was too high. ~~It was~~ (fifteen thousand dollars,)  
 Our cabin ~~is~~ made of cedar logs and ~~it is~~ chinked with moss. ✓ ~~It~~ overlooks the Ohio River.

### c. Strengthen the End

End your important sentences with words that deserve attention. Do not bury the best words of a main idea. Place them first or last where they will stand out. An important sentence ought to begin forcibly or end forcibly—perhaps both.

#### Putting the Key-Words into the Aisle Seats

##### Key Words Buried

The children waited *in the snow-blocked schoolhouse* for dawn to come.  
 No one *knew how* he did it.  
 Ted was always *hungry*, like any boy.  
 Ted *sniffed hungrily* and *discovered* something good as he opened the kitchen door. Mrs. Hunter told him it was *hot gingerbread* and asked if he would like to have some.

##### Key Words Out in the Open

*In the snow-blocked schoolhouse* the children waited for the *dawn*.  
*How* he did it no one *knew*.  
 Ted was, like any boy, forever *hungry*.  
*Sniffing hungrily*, Ted opened the kitchen door and made a *discovery*. Was it *doughnuts*? Um-m-m! "Do you know any boy," Mrs. Hunter asked, "who could use some *hot gingerbread*?"

### d. Be Concise

Take out slack. Make your words fit the thought snugly.  
 Looseness and weakness are felt especially in certain sentences which by virtue of their position *ought* to be most forceful. Opening sentences, topic sentences, climaxes, final sentences—these crucial points should not be weak or dull, for on these your effect chiefly depends. Test them aloud until you achieve a form that has ease and vigor.

Write a shorter form (1 to 3 words) for the italicized expressions.

1. A price *that was far too great* was paid for the horse *that won the race* at Ascot. \_\_\_\_\_
2. Belle was a girl *who had a great deal of charm*. \_\_\_\_\_
3. Our trip was pleasant *in spite of the fact that* the roads into Mexico were very poor. \_\_\_\_\_
4. *Pans which are made of aluminum* are more durable than *those which are made of tin*. \_\_\_\_\_
5. All evidence was *absolutely destroyed* before the trial *that might be of any use*. \_\_\_\_\_
6. The oil company merger went through with an ease *that we did not anticipate*. \_\_\_\_\_
7. The couriers *who carried messages for the king* carried the message *with a great deal of pride* to the officers of the provinces [provincial]. \_\_\_\_\_
8. On Lake Michigan you will often see huge ferries. *They are operated by the railway companies. Their purpose is to carry freight trains.\** \_\_\_\_\_
9. Al will show you his racquet *which he just got* after he's *finished off* mowing the lawn. \_\_\_\_\_
10. Farmers *who live in Russia* have great fields of wheat and rye. \_\_\_\_\_
11. A doctor *has to have a good disposition and he has got to have good health* to be successful. \_\_\_\_\_
12. *A very large per cent of people buy on time*. \_\_\_\_\_
13. He used methods *that were not businesslike* in selling that insurance. \_\_\_\_\_
14. A woman *who talks too much* soon becomes a person *who is not liked*. \_\_\_\_\_
15. *The camps that are located in the mountains* will be snowbound *before much time has gone by*. \_\_\_\_\_
16. Up the rivers of *Canada* the French explorers paddled their canoes. \_\_\_\_\_

\* In 8 make three sentences into one.

#### ORAL DRILL

1. Rearrange the odd sentences to bring an important word at the end.
2. For variety turn sentences 1, 4, 12, 13 into questions.

17. Is old Karl *who works in the garden* a German. \_\_\_\_\_
18. Fred walked *at a rapid pace* across the campus \_\_\_\_\_  
*which was covered with snow.* \_\_\_\_\_
19. Sally Anne, the girl *who hails from New York*, has \_\_\_\_\_  
 never heard a pig squeal. \_\_\_\_\_
20. *Make up your mind* what you want to do in the \_\_\_\_\_  
*future years that lie before you.* \_\_\_\_\_
21. He *made pauses* after each point in his speech \_\_\_\_\_  
*in order to give us an opportunity for applause.* \_\_\_\_\_
22. Tell us some more of your exciting experiences \_\_\_\_\_  
*which took place in Alaska.* \_\_\_\_\_
23. He's a cadet *who is being trained at West Point.* \_\_\_\_\_
24. Have Rea and me *exchange places with each other.* \_\_\_\_\_
25. *It was on Christmas and I was invited to a* \_\_\_\_\_  
 bobsled party. \_\_\_\_\_
26. Does Madge worry about *matters that are trivial.* \_\_\_\_\_
27. Mr. Earnst, *whom we are entertaining over the* \_\_\_\_\_  
*week-end, is a man who is known by many.* \_\_\_\_\_
28. What man *who was born in Spain* led the conquest \_\_\_\_\_  
 of Mexico. \_\_\_\_\_
29. Please settle this account *in the near future.* \_\_\_\_\_
30. *From out of a mountain of covers* came my cousin. \_\_\_\_\_
31. Have a large *per cent* of the lots already been sold. \_\_\_\_\_
32. *There was a light snow and this* made tracking \_\_\_\_\_  
 much easier that morning. \_\_\_\_\_
33. The children of the pioneer people learned to \_\_\_\_\_  
 bear themselves *with courage* under conditions \_\_\_\_\_  
 of difficulty. \_\_\_\_\_
34. *Because of the fact that* the majority of students \_\_\_\_\_  
 enjoy sports, games have replaced the drills \_\_\_\_\_  
*that used to be required in former times.* \_\_\_\_\_

---

 Which are they?

---

 Answer by number.

---

 Four questions are the following:

---

 Four commands with subject not expressed:

---

 ..... ..... ..... .....  
 ..... ..... ..... .....



## 19. REVIEW—CONSTRUCTION

### a. The Common Constructions

Be able to explain common constructions in ordinary sentences.  
Each element in a sentence has a definite *construction*. Ask of a word or group of words "What work does it do in the sentence?" The answer is its construction.

Here after long rides or tramps over the hills  
they would gather as twilight fell.

What is the construction

of <i>they</i> ?	It is the subject of <i>would gather</i> .
of <i>would gather</i> ?	It is the predicate of <i>they</i> .
of <i>long</i> ?	An adjective modifying <i>rides</i> .
of <i>over the hills</i> ?	" " phrase " <i>tramps</i> .
of <i>here</i> ?	An adverb modifying <i>would gather</i> .
of <i>as twilight fell</i> ?	" " clause " " " "
of <i>rides, tramps</i> ?	Objects of the preposition <i>after</i> .
of <i>after</i> ?	A preposition subordinating a phrase to <i>would gather</i> .
of <i>as</i> ?	A conjunction subordinating a clause to <i>would gather</i> .

You will be able to explain the most common and most useful constructions if you know the following rudiments of grammar:

The Parts of Speech (for the names and common uses see 4)

Subject and Predicate (for basal parts of the sentence see 2)

Modifiers (see 3), especially Clauses and Phrases (11, 12, 13)

Grammar is, when studied in a large, reasonable way as an aid to writing, a matter of clauses and phrases and of the work these do to make sentences effective and agreeable. If you can recognize subject and verb, three kinds of subordinate clauses (adverb, adjective, noun), and three kinds of phrases (prepositional, appositive, verbal) you have the keys to good sentence structure.

### b. How to Use Grammar to Improve Style

Apply your knowledge. Use grammar to improve your style.

Make a graphic analysis of one of your themes as follows.

1. Underscore verbs and subjects. This simple act tests your sentence for completeness and variety. It warns you against the monotony of beginning subject-first and verb-second always. It shows you the tendency for modifiers to pile up at the end, and suggests that you place some of them early in the sentence.

Not always this	<i>A derrick was hoisting crates of . . .</i>	[subject first]
but sometimes this	<i>Beside the wharf three tugboats . . .</i>	[modifier be- fore subject]
occasionally this	<i>A sailor walking a spar with . . . was</i>	[modifier in ]
or even this	<i>Far overhead towered the masts of . . .</i>	[mid-sentence] [predicate first]

2. Place a caret  $\wedge$  between clauses of a compound sentence. This caret makes you insert punctuation. It warns you against monotonous see-saw rhythm. If many of your clauses teeter upon the  $\wedge$ , turn some of them into subordinate clauses or phrases.

3. Box the subordinate clauses. If they are clumsy, reduce them to phrases. Occasionally *begin* with an adverb clause.

4. Mark A or V through appositives or verbals. If no appositives appear in your writing, create some out of your main clauses. Cultivate past participles. Cultivate *ing* phrases in mid-sentence (one can almost too easily form a habit of using them as openers and closers).

Inexperienced writers use TOO MANY short-main-clause sentences (*and* sentences or primer sentences), with a few short trailing modifiers. They use TOO FEW modifiers of a type which may be placed early in the sentence—adverbial phrases or clauses, verbals, and appositives. The frequency of these desirable constructions in good writing is now fairly well known by actual count.

For every 7 main clauses good writing shows approximately

1 appositive

5 verbals

6 subordinate clauses (3 adverbial, 2 adjectival, 1 noun)

14 prepositional phrases (9 adverbial, 5 adjectival)\*

Inexperienced writers seldom use *any* modifiers of a length sufficient to break up their short-main-clause style. They seldom use an appositive or verbal phrase in mid-sentence, seldom an adverbial phrase or clause at the beginning. They coordinate too many statements instead of subordinating the lesser ideas to greater ones.

Have a plan of campaign and begin a battle to improve your sentences. Make your objectives simple, definite.

What to Fight Against

A Short-Main-Clause Style

*And* Sentences Monotonously Repeated

Primer “ “ “ “

Subject-and-Verb-First Forever

Wordiness

What to Fight For

Subordination

of Lesser Ideas as Adverb Clauses

“ “ “ as Phrases

Adverbial Modifiers Before the Subject

Conciseness

\* All figures are based upon the count made by Edward L. Thorndike and others: "An Inventory of English Constructions with Measures of Their Importance." *Teachers College Record*, Vol. 28, No. 6, p. 587.

### c. Coordinate and Subordinate Constructions

Know the meaning of coordinate and subordinate constructions.

Coordinate means equal in rank. To coordinate two or more elements is to harness them alike and drive them together as a team.

#### Coordinate Elements

WORDS	after long rides and tramps	We can <u>play</u> , <u>sing</u> , or <u>dance</u>
PHRASES	<u>in sunshine</u> and <u>in storm</u>	<u>to see</u> , <u>to feel</u> , <u>to think</u>
CLAUSES	She works hard, and I loaf.	I ran; I called; I shouted.

#### Subordinate Elements

PHRASES	a man <u>of good judgment</u>	come <u>in a hurry</u>
CLAUSES	a man <u>who has good judgment</u>	come <u>when you can</u>

Subordinate clauses and phrases are word-groups that do the work of a single part of speech—adjective, adverb, or noun (see 11).

### d. Difficult Noun Constructions

Some nouns in the predicate are in effect phrases cut down to words. When we ask "What work do these nouns do?" the answer is "They do the same work that equivalent phrases do."

Adverbial nouns do the work of  
adverbial phrases of time or place. { I worked *hours* [= for hours].  
Go *home* [= to your home].

Indirect objects do the work of  
adverbial *to* or *for* phrases. { I gave *Dana* [= to Dana] the keys.  
She baked *me* [= for me] a cake.

Objective predicates do the work of  
of cut-down infinitive phrases. { They named him [to be] *captain*.  
[See 8d for *him to be*.]

Possessives do the work of  
adjectival prepositional phrases. { *Paul's* hat = the hat of *Paul*.  
*My* hat = that hat of *mine*.

#### Predicate Patterns

##### Verbs and Verb Completers (Complements)

Subject	Verb	Completing Word (completes predicate unless verb alone is complete)
Subject acts upon something	Transitive Active	DIRECT OBJECT: We hunted <i>lions</i> . He told the <i>truth</i> . INDIRECT OBJECT: He told <i>her</i> the truth. OBJECTIVE COMPLEMENT: We named him <i>Tad</i> .
Subject is acted upon by something	Transitive Passive	NO COMPLETING WORD: I was captured. Exception (retained object): I was given a <i>book</i> .
Nothing acts	Intransitive Linking	PREDICATE NOUN: Mosquitoes are <i>pests</i> . PREDICATE ADJECTIVE: Their bites are <i>painful</i> .
Subject acts, but not upon anything.	Intransitive Complete	NO COMPLETING WORD: All men die. Weeds flourish. The lions are roaring.

e. Examples of All Important Constructions (verbals in small capitals)

Always ask, What work does this word do in the sentence? The answer is its construction.

1. Asserting Words Verbs have only one use—to predicate, to assert.

2. Name Words Substantives have four uses.

	NOUNS	NOUN PHRASES OR CLAUSES
SUBJECT	His <i>flight</i> was strange.	To FLY [FLYING] <i>over frozen seas</i> } That he should fly to the pole } seemed strange.
APPOSITIVE	One danger, <i>sleet</i> , threatened him now.	His one fear, RUNNING [TO RUN] <i>into sleet</i> , } One fear, that he might run into sleet, } was strong.
PREDICATE NOMINATIVE	His only hope was quick <i>action</i> .	His only hope was { TO ACT [ACTING] <i>quickly</i> . that he might act quickly.
OBJECT	{ He wanted <i>fame</i> .	He hoped { TO WIN <i>fame</i> . that he might win fame.
	{ He had no fear of <i>death</i>	He feared { DYING [TO DIE] <i>there</i> . that he might die there.

3. Modifiers have several positions and uses.

	ADJECTIVES	ADJECTIVE PHRASES OR CLAUSES
CLOSE	A <i>fearless</i> rogue was the <i>brave</i> and DASHING Robin Hood.	Robin was a man { <i>without fear</i> . <i>who feared no danger</i> .
APPOSED	{ Robin, <i>bold</i> and <i>brash</i> , ran through the arrows. Robin, BETRAYED and IMPRISONED, only laughed.	Robin, GROWING <i>bold</i> and <i>brash</i> , } ran through the Robin, <i>who was bold</i> and <i>brash</i> , } flying arrows. Robin, THROWN <i>into prison</i> , } robbed his Robin, <i>who was thrown into prison</i> , } jailer.
PREDICATE	Robin was <i>democratic</i> .	He was <i>of the people</i> .

	ADVERBS	ADVERB PHRASES OR CLAUSES
MODIFYING A VERB	He remained <i>there</i> .	He remained <i>in that place</i> = <i>where he was</i> .
MODIFYING AN ADJECTIVE	{ He is <i>very</i> willing. He is <i>indeed</i> glad.	Willing <i>in the extreme</i> . He is glad TO DO <i>it</i> = <i>that he can do it</i> .
MODIFYING AN ADVERB	<i>Incredibly</i> far.	He has traveled farther <i>than Santa Claus has</i> .
ABSOLUTE		<i>The war</i> BEING <i>over</i> , he traveled far and wide.

4. Connectives either subordinate parts of a sentence or coordinate them.

PREPOSITIONS (always subordinating): Let me live *in* a house *by* the side of the road.

CONJUNCTIONS have two uses—to coordinate and to subordinate.

COORDINATING	You <i>and</i> I are satisfied, <i>but</i> others are <i>neither</i> satisfied <i>nor</i> happy.
SUBORDINATING	Win <i>if</i> you can. Show mercy <i>in order that</i> you may receive it.

5. Independent Elements (interrupters having no construction)

WORDS OF DIRECT ADDRESS	(also called VOCATIVES) <i>John</i> , come here.
INTERJECTIONS, EXCLAMATIONS	It is, <i>alas</i> , too late. <i>Truth</i> , what is truth?
YES, NO, AND ECHO WORDS	It is, <i>certainly</i> . You are, <i>are you</i> ? <i>No</i> , I'm not. <i>Yes</i> , I am.
DIRECTIVE EXPRESSIONS	[often with some adverbial force]: <i>Generally speaking</i> , boys are lazy.

## Case of Pronouns

1. Between you and ---I, me--- I don't trust him. ....
2. Last summer three of ---we, us--- boys went camping. ....
3. My sister is taller than ---she, her--- . ....
4. Such a plan would satisfy Tom and ---I, me--- . ....
5. No, the thief simply couldn't have been ---he, him--- . ....

## Agreement of Pronouns

6. ---Everyone, All--- present must report to their classes. ....
7. Everybody take off ---his, their--- coat! ....
8. Anyone may come if ---he, they--- will bring a lunch. ....
9. Each of the club members does ---his, their--- duty. ....
10. From now on it's everybody for ---himself, themselves--- ....

## Agreement of Verbs

11. Here ---is, are--- the samples of cream you requested. ....
12. After all, he ---don't, doesn't--- care much about dress. ....
13. Either Ruth or Bob ---is, are--- going today. ....
14. A woman with two babies ---was, were--- here yesterday. ....
15. The reason for these outbreaks ---is, are--- unknown. ....

## Principal Parts of Verbs

16. The dog has ---lain, laid--- there all day. ....
17. Yesterday the dog ---lay, laid--- in the road. ....
18. He's thirsty; he has ---drank, drunk--- three glasses. ....
19. At eleven o'clock the curtain ---rose, raised--- slowly. ....
20. You wasted time; you could have ---ran, run--- faster. ....

## Adjectives and Adverbs

21. He ---has, hasn't--- but one decent suit of clothes. ....
22. He is ---sure, surely--- careless about his appearance. ....
23. Andre hasn't ---near, nearly--- so many enemies as we. ....
24. That tall girl plays ---most, almost--- as well as he. ....
25. I thought you didn't like ---that, those--- kind of raisins. ....

*Write a letter (M, S, P) to describe the passage taken as a whole.*

M = a main clause (an independent statement)

S = a subordinate clause (a statement not independent)

P = a phrase (either verbal or prepositional)

26. behind the books on the third shelf from the top -----
27. these brown-skinned Samoans are handsomely built -----
28. after the leaves are gone from the old elm trees -----
29. unless consumption keeps pace with production -----
30. entries must be filed in the main office before -----  
 June 1, 1938
31. between the two rival firms in Cincinnati -----
32. while the engineer figures the location of the ore -----
33. sending distress signals to Marcia and me -----
34. after the syrup was poured into large vats -----
35. there were five cats sitting beside the milk bottle -----  
 on Mrs. Myers' doorstep
36. whom John had recognized by his walk -----
37. at the rate of fourteen kilometers an hour -----
38. that each has received her autographed copy -----
39. don't lie there in the sun too long, Gene -----
40. with staring eyes and a beak made for spectacles -----  
 the owl looks very wise
41. because the best fliers are all young -----
42. sandwiched between layers of hard material -----
43. neither Dale nor Inez has her key -----
44. to apply chemical knowledge in a practical way -----
45. plants get their nourishment from the soil and -----  
 from the atmosphere
46. in front of the cabin beside close-growing firs -----
47. if he doesn't know how to regulate the heat -----
48. fumbling in his pocket for his lucky two-bit piece -----
49. since that kind of news is most startling -----
50. to visit Orchard House, the home of the Alcotts -----

## Case of Pronouns

1. Two of we, us girls promised to bring flowers. ....
2. No, it wasn't she, her who answered. ....
3. Between you and I, me, things look mysterious. ....
4. Have you seen Martha and he, him yet? ....
5. Mr. Baker was much more prompt than he, him. ....

## Agreement of Pronouns

6. If anybody came late he, they went without supper. ....
7. One of the hikers lost his, their way in the canyon. ....
8. When one is caught he, they cries *squabble-gobble*. ....
9. Every one of the men received his, their pension. ....
10. A stubborn donkey will starve himself, themselves. ....

## Agreement of Verbs

11. There is, are your new coat and hat on the floor. ....
12. Since the wreck he don't, doesn't like to drive at night. ....
13. Neither Jane nor Louise is, are quite ready. ....
14. The total of their expenses was, were not known. ....
15. A card containing full directions was, were enclosed. ....

## Adjectives and Adverbs

16. I haven't no, any films left for this camera. ....
17. Don likes that, those kind of fish best of all. ....
18. She sings bad, badly when Miss Haynes is there. ....
19. Isn't this pole some, somewhat longer than yours? ....
20. Jesse is a better typist than anyone, anyone else I know. ....

## Principal Parts of Verbs

21. The curtains rose, raised for the last act. ....
22. Then Hawkeye lay, laid before the fire. ....
23. You must have drank, drunk four cupfuls at least. ....
24. Surely those roses have not lain, laid there all day. ....
25. We all hoped that Ned would win, have won. ....

*Write a letter (M, S, P) to describe each passage taken as a whole.*

M = a main clause (an independent statement)

S = a subordinate clause (a statement not independent)

P = a phrase (either verbal or prepositional)

26. behind a sand pile in the creek bottom -----
27. there is no doubt about his promotion -----
28. after the scaffolding had been removed -----
29. because it carries the rack on its under surface -----
30. during the interval between its acceptance and its  
publication -----
31. with a promise to sing at the children's matinee -----
32. having cut the glass myself with success -----
33. giraffes are captured by means of a lasso -----
34. glue the magic skin on the three-ply wood -----
35. when I found a huge footprint in the dust on the  
floor of the deserted cabin -----
36. if you wish to see Coney Island at its best -----
37. quickly throwing a long hunting knife at him -----
38. after the outskirts of the city were reached -----
39. to arrange an interview with Mr. Hines' secretary -----
40. in the tall grass of a little clearing stood an Indian  
settlement -----
41. don't stand there like a lollipop -----
42. believed by every one except Floyd and me -----
43. by the action of the heat in the kiln -----
44. that everybody had his passport ready -----
45. presently the faint swash of the waves on the rocky  
shore was heard -----
46. because the tube is not symmetrical -----
47. at that moment came the sharp crack of a rifle -----
48. as if the roof were falling in upon us boys -----
49. to qualify for the job just ahead of him -----
50. where the Americans encountered the British  
soldiers -----



If the underscored words were set off by a period and a capital, would they be a sentence or not? Write S for Sentence, N for Not a Sentence.

1. After a week of grilling testimony the evidence is in and the jury is trying to reach a verdict.

2. That careless Lee left your saddle on the big stump in the west pasture where Perkins keeps his goats.

3. Off the northeastern coast is the Great Barrier Reef, the longest coral reef in the world.

4. When he was tired, the cub would sit and whimper like a hurt child until Red carried him.

5. The mules were plunging along as if terrified, and the skinner had to tug at the reins with all his strength to keep the animals from getting beyond control.

6. All eclipses repeat themselves after a definite time— a period of approximately 18 years and twelve days.

7. I will come to your office at three o'clock tomorrow to draw up the final papers on the sale of this property.

8. As the sun rose over the plain, a dilapidated wagon, creaking and groaning, made its way along the trail.

9. Although Girard was past thirty and married, he still asked his mother's advice about everything.

10. On hearing the whistle of the departing freight the two tramps hastily picked up their bedrolls and stumbled through the darkness toward the railroad yards.

11. The mallard duck, the poorest of all divers, will go only three or four feet under water for food.

12. She won't be seen in a ready-made suit, but the furniture of her mind could be ordered whole from any department store.

13. The pungent odor of the campfire drifted down and carried with it the savory smell of the cooking supper.

Which sentences	{	begin with a prepositional phrase	{	.....	.....	.....
		or an adverb clause?	{	.....	.....	.....
		contain an appositive?	{	.....	.....	.....
		have a compound predicate?	{	.....	.....	.....
		Which are Compound Sentences?	{	.....	.....	.....
		Which are Complex Sentences?	{	.....	.....	.....
		Which are Simple Sentences?	{	.....	.....	.....

- 14. I have been looking for Mr. Jenkins, your tenant, to talk about the sale of the cottage. -----
- 15. In history the Marys have been unfortunate queens, and the Charleses have been unlucky kings. -----
- 16. The channel widened beyond the beaver house and deepened into a lake encircled by heavily wooded shores. -----
- 17. [You] Sign your name here, and Miss Voorhees, the stenographer at the desk, will add the notary's seal. -----
- 18. Before long the sun shone on the wet road, making clouds of steam rise from it. -----
- 19. Before he would eat his own supper Si stabled the horses, giving them what hay was left. -----
- 20. After he had wandered many days in the jungle Joe Ames, climbing a tall tree, spotted the village. -----
- 21. After a few minutes I climbed out, looked at the clock, and put on my boots and overcoat. -----
- 22. In the channel somewhere a ship labored against the rip tide, and above the sound of the breakers we could hear its engines working. -----
- 23. The townsfolk went forth with music and flowers to bring in with fitting pageantry their dumpy queen. -----
- 24. The darkest hour in a man's life comes when he sits down to study how to get money without earning it. -----
- 25. The casting director, a harassed-looking man, burst into the room where we waited and shot each of us a penetrating glower that made us wonder if we really wanted to act in movies. -----
- 26. The skipper sloshed about on the flooded deck, his oilskin coat flapping around his great, broad shoulders and the water seeping in at the top of his boots. -----

Which sentences	{	begin with a prepositional phrase	{	-----	-----
		or an adverb clause?	{	-----	-----
		contain an appositive?	{	-----	-----
		have a compound predicate?	{	-----	-----
		Which are Compound Sentences?	{	-----	-----
		Which are Complex Sentences?	{	-----	-----
		Which are Simple Sentences?	{	-----	-----

## 20. REFERENCE OF PRONOUNS

Do not separate a pronoun unnecessarily from its antecedent (the noun to which it refers). Do not use a pronoun if its antecedent is uncertain or vague, even for a moment.

## a. Divided Reference (Remote Antecedent)

A <sup>who, which, that</sup> relative pronoun should follow its antecedent closely.

Bring together *cousin who, dove which, dog that*.

My cousin <sup>✓</sup> has a pinto horse (who owns a cattle ranch.)

<sup>✓</sup>Noah sent out a dove (from the Ark) which flew over the waters.

Father sold <sup>✓</sup> the dog (to a stranger) that had been in our family a year.

A <sup>this, that</sup> demonstrative or a <sup>it, he, they, etc.</sup> personal pronoun, though it need not follow its antecedent closely nor even in the same sentence, should not be so remote that other words come between and confuse the reference.

In the eighteenth century Eli Whitney perfected the invention of the cotton gin. He was a graduate of Yale College and a student of law. This <sup>invention</sup> had tremendous effect on the South. [What did? Being a Yale man? Could you secure clearness by moving one of the sentences?]

If the pronoun cannot be brought near its antecedent, abandon the pronoun and *Use a noun or Change to another construction*.

Repeat the antecedent { The Russians pick their geese to make feather beds and then eat ~~them~~ <sup>the geese</sup>.

Use a synonym { If you serve Welsh rabbit at your party you may be sure <sup>the festivities</sup> it will last until ~~it is gone~~ <sup>the food is gone</sup>.

Use direct discourse { Davis told Brown he ought to sell his house.  
Improved: Davis told Brown, "I ought to sell my house."

Note 1. Avoid a double crossing in which two identical pronouns refer in rapid succession to two different antecedents.

Avoid double reference { The magician broke an egg in his hat and put it on his head. When he took it off it had disappeared.  
SAY When he took the hat off the egg had disappeared.

## Practice in Making Pronouns Clear

1. She returned the book to the library which she had read.
2. I found a dress in a trunk in the attic that mother had worn.
3. Mrs. Baxter told Mrs. Ware that her daughter could help her sew.
4. If people have cats they should be disposed of when they go away.
5. A raven, sent from the Ark, flew over the water until it dried up.
6. Ezra Cushing has just moved to the farm two miles beyond Prairie Junction which he has bought.

b. Inconspicuous Antecedent (Weak or Broad Reference)

Do not let a pronoun refer to a hidden or obscure word, or to a verb-idea, or to nothing at all. Make the antecedent conspicuous, or use a noun instead of a pronoun.

1. Weak Reference to an Obscure Word

A pronoun should not refer to an antecedent obscurely buried in a possessive case or in a modifier or in any minor construction.

Looking up, we discovered that we were under a bees' nest, and two <sup>the bees</sup> of ~~them~~ became entangled in my hair. [Two bees or two nests?]

Jef had read tales about aviation and had decided to become <sup>an aviator</sup> ~~one~~.

Cat skins make a warm fur coat if <sup>the cats</sup> they are killed in winter.

2. Broad Reference to a Verb Idea

A pronoun should not refer obscurely to a verb-idea or to the diffused meaning of a clause.

The surgeon operated at once. <sup>The operation</sup> ~~It~~ was very successful.

Eric was accused of keeping the purse, and this <sup>accusation</sup> made him very angry.

3. Impersonal Constructions

The pronouns *it, you, they*, etc., should not be used so broadly that they appear to refer to nothing at all. (But such idioms as the following are correct: It is late. It is snowing.)

~~It says in~~ <sup>says</sup> the society column <sup>^</sup> that the Morgans have gone to Palm Beach.

In those days <sup>houses</sup> ~~they~~ had no plumbing.

Practice and Review

Rules as to Pronouns

Examples to Be Corrected

A pronoun must have an expressed antecedent. Avoid vague *it* and *they*.

In old days *they* believed in ghosts.  
In this book *it* says that . . .

The antecedent must be a noun—not a verb, adjective, or clause.

She bobbed her hair, *which* we hated.  
Don't be curious, *which* is impolite.

Give the antecedent a prominent, not a subordinate position.

Your dog's ear is well now, and *it* may be taken home at any time.

Leave no doubt as to which of two nouns is the antecedent.

Jones told Brown that *his* cows were in *his* corn. *He* was very angry.

Do not let nouns come between antecedent and pronoun unnecessarily.

Tommy found an inkspot on his white flannel trousers *which* he tried to remove without success.

Rearrange the numbered parts to bring pronoun and antecedent together. Indicate the best order thus: 3124 (or 1324) for sentence 3.

1. There was a dark streak above the radiator  
which the cleaner could hardly remove. ....
2. I read a good story in the last issue of the *Post*  
that was written by Roy Cohen. ....
3. We found a nest of owls in the hollow stump  
that could not yet fly. ....
4. The Caucasus Range extends from the Black Sea  
to the Caspian Sea which forms a land barrier  
between Europe and Asia. ....
5. His collar was built on a very ancient model  
around which was tied a white four-in-hand tie. ....
6. There sits Madam Brument in her favorite chair  
who always seems to be asleep. ....
7. She replaced the bottle in the child's hand  
which had rolled out on the floor. ....
8. There lay a little black dog, stretched out in  
the shade under the porch, which wagged its  
tail in greeting. ....
9. There were large hooks in the stone fireplace  
from which great black kettles were suspended. ....
10. Yesterday Sidney was looking for the blue print  
all over the house which he had left on his desk. ....
11. We secured a librarian yesterday in Boston  
whose recommendation had been filed last year. ....
12. Lillian has poor eyesight. But she is ambitious and  
industrious, and her health is above the average.  
This makes her a poor student. ....

Write a more definite word or expression to replace the vague pronoun.

13. After riding with my uncle in the engine cab I decided that I wanted to be one. -----
14. The lecturer's description of the rapid progress of aviation made me want to be that. -----
15. While we were digging worms we planned our fishing trip and talked about how good they would taste when fried in corn meal. -----
16. Dishwashing has many waste motions, for you must always be taking them up and putting them down. -----
17. The gym sections are so large that the athletic directors can hardly learn their names. -----
18. Dickens wrote *Dombey and Son*, *Bleak House*, *Little Dorrit*, and many others which were very popular. [Other what?] -----
19. Mary has always been interested in nursing and hopes some day to be one. -----
20. The tourists in Yellowstone must not feed the bears, for sometimes they become too affectionate. -----
21. He asked that the case be dismissed, but it was not granted. -----
22. We visited France next. Only one of the party could speak their language. -----
23. After hearing the story Mary tells Jane she would really like to help her [use direct discourse]. -----
24. In Japan some of the tea houses are built right out over a stream or lake. They drink it without cream or sugar. -----
25. Unfortunately, for food containers we cannot use pine, which will spoil it with the taste or smell of turpentine. -----

## 21. DANGLING MODIFIERS

A modifier is said to "dangle" when it appears to hang in the air, attaching itself to no word, or to what is logically the wrong word.

### a. Dangling Verbal at the Beginning of a Sentence

When a verbal phrase at the beginning of a sentence implies a special actor, make that actor the subject of the main clause.

#### Dangling Participial Phrases

Riding through the park, <sup>we see</sup> a marble statue ~~is seen~~. [Is the statue riding? If not, who is? Make this implied actor the subject.]

Following the ranger's directions, ~~our road~~ <sup>we</sup> made a detour to the east.

Having heard a strange noise in my bedroom, <sup>we</sup> ~~the police~~ <sup>called</sup> were called. [Police is not the name of the person who heard the noise in my bedroom. *Having heard* must be followed immediately by *I*, who did the hearing.]

#### Dangling Gerund Phrases

After having bought a cigar, <sup>asked</sup> the girl in the fruit stand ~~told me~~ how to find Main Street. [Who did the buying? Make him the subject.]

In talking to Oakes, <sup>learned</sup> ~~he showed me~~ how to snub a bronco.

#### Make the Implied Actor the Subject

On seeing a great smoke, *we* ran home. [Right. *We* do the seeing.]

Feeling rather chilly, *I* opened the furnace. [Right. *I* do the feeling.]

Sitting on a telephone wire, the robin eyed me suspiciously. [Right. The robin is doing the sitting; his name follows immediately as the subject. But suppose you said, "Sitting on a telephone wire, *I* was eyed suspiciously by the robin." You *would* look suspicious!]

#### Practice in Making Verbals Clear

Method of Correction: Make the Implied Actor the subject.

1. Getting off at the post office, the Library can be seen.
2. Sitting in my chair at dinner, a dog suddenly barked outside.
3. Being twelve years old, Santa Claus had lost his fascination for me.
4. Wearing my first long trousers, my aunt took me to the train.
5. Having written "I have gone" fifty times, the teacher dismissed me.
6. After slicing tomatoes for the salad, the coffee was put on to boil.
7. After having bought gas, the garage man directed us to a hotel.
8. Having no gun for hunting, the day passed slowly for me.
9. Being tired and cross, they put Joan Louise to bed early.
10. Answering a burglar alarm at 611 Summit Avenue today, one wheel of the police car struck a rut in the street and was smashed.

Another Method of Correction: Change the Verbal Phrase to an Adverb Clause.  
<sup>had</sup> ~~Having~~ paid for the groceries, the clerk helped us carry them to the car.

Correct the preceding examples by this method.

### b. Trailing Participle or Gerund

A verbal phrase at the end of a main clause should not appear to refer to the wrong word or to no word.

The donkey walked along better after <sup>I had cut.</sup> cutting a switch from the hedge. [Did the donkey cut the switch? No. Who did? I did. Then say I.]

The bull fighting was dangerously near, especially <sup>when one sat</sup> sitting in the reserved seats. [Who did the sitting?]

He said there was only one road open, <sup>the others having been closed</sup> caused by a washout. [The washout did not cause the good road, but the loss of the others.]

RIGHT: He reported the loss of the three bridges, caused by a washout.]

Misplaced participial phrases { A machine <sup>with a horizontal knife,</sup> called a harvester, goes down the rows and cuts the bean plants.  
 { We saw a glorious sunset <sup>(standing on a hilltop),</sup>

Trailing participial phrases, even when clear, may be used to excess (see 10b).

### c. Dangling Elliptical Clauses, Infinitives, etc.

Dangling clause { When <sup>the meat is</sup> roasted brown, you take <sup>it</sup> the meat from the oven.  
 { [You is not the thing to be roasted.]

Infinitive phrase { To <sup>cook a pie</sup> be cooked properly, the oven must be very hot.  
 { [The oven isn't to be cooked.]

Prepositional phrase { <sup>I went with</sup> At the age of ten <sup>when I was</sup> my parents took ~~me~~ to the city.  
 { [At the age of ten my parents took me to the city.]

Practice. Correct all dangling phrases and clauses.

1. While still in short trousers, my father took me fishing.
2. When in low spirits the clowns entertained the king.
3. After finishing her letter it was promptly stamped and mailed.
4. I caught a glimpse of the parade standing on tip-toe.
5. The jiggling boat, never having had a strong stomach anyway, soon made me seasick.
6. To prepare for college two years of a foreign language are needed.
7. Being wealthy, many beggars bothered him for money.
8. As a boy, many hours were spent at the swimming hole.
9. Upon coming of age Mr. Morse took his son into partnership.
10. Beginning earlier than usual, all Mabel's Saturday work was finished by noon, leaving her the afternoon free.
11. Before hanging the clothes on the line it should be wiped carefully.
12. To put in new fuses the current should first be switched off.



*Write a letter (A, B, C) to show which sentence has a dangling modifier.*

- |  |   |            |
|--|---|------------|
| Walking up the street, a dense smoke was seen.                     | A | } 1. ....  |
| Walking up the street, we discovered a dense smoke.                | B |            |
| As we walked up the street, we saw a dense smoke.                  | C |            |
| Rocking too enthusiastically, she tipped the chair over.           | A | } 2. ....  |
| Rocking too enthusiastically, the chair tipped over.               | B |            |
| When she rocked too enthusiastically, the chair tipped over.       | C |            |
| By flying over the water, the submarines can easily be detected.   | A | } 3. ....  |
| By flying over the water, one can easily detect the submarines.    | B |            |
| If one flies over the water he can detect the submarines easily.   | C |            |
| Having put up the tents, we listened to the rain beating down.     | A | } 4. ....  |
| Having put up the tents, the rain began to pour in torrents.       | B |            |
| As soon as we had put up the tents the rain began to pour.         | C |            |
| While unwrapping the package, two brass buttons fell out.          | A | } 5. ....  |
| Unwrapping the package, we saw two brass buttons fall out.         | B |            |
| While we were unwrapping the package, two brass buttons fell out.  | C |            |
| Being in need of trousers, Mother cut down Father's for me.        | A | } 6. ....  |
| Since I was in need of trousers, Mother cut down Father's for me.  | B |            |
| Being in need of trousers, I was given Father's cut-down old ones. | C |            |
| While sleeping on the porch I was bitten by mosquitoes.            | A | } 7. ....  |
| While I was sleeping on the porch mosquitoes bit me.               | B |            |
| Sleeping on the porch, the mosquitoes bit me badly.                | C |            |
| Having given her sons an education, she expected them to use it.   | A | } 8. ....  |
| Having given her sons an education, they were expected to use it.  | B |            |
| As she had given them an education she expected them to use it.    | C |            |
| Being in a great hurry, I broke my shoestring.                     | A | } 9. ....  |
| Hurrying to catch the train, my shoestring broke.                  | B |            |
| As I was hurrying to catch the train my shoestring broke.          | C |            |
| Being tired and hungry, the camp appeared a haven of rest.         | A | } 10. .... |
| Being tired and hungry, we hailed the camp as a haven of rest.     | B |            |
| As we were tired and hungry, the camp appeared a haven of rest.    | C |            |
| As one comes in on the train, he sees a herd of cattle.            | A | } 11. .... |
| Coming in on the train, a herd of cattle is seen.                  | B |            |
| A herd of cattle is seen as one comes in on the train.             | C |            |
| Being a stubborn donkey, my brother had to use a stick.            | A | } 12. .... |
| Being a stubborn donkey, he needed a beating with a stick.         | B |            |
| Since it was a stubborn donkey, my brother had to use a stick.     | C |            |

*Write a letter (A or B) to show which sentence has a dangling modifier.*

- |  |   |            |
|--|---|------------|
| After baking for an hour you should look at the cake.              | A | } 13. .... |
| After it has baked for an hour you should look at the cake.        | B |            |
| Wearing a puzzled look, the telescope was focused on the ship.     | A | } 14. .... |
| With a puzzled expression he focused the telescope on the ship.    | B |            |
| In a secluded spot the booty was eagerly examined.                 | A | } 15. .... |
| Having chosen a secluded spot, the booty was eagerly examined.     | B |            |
| Being a competent stenographer, no mistakes were made.             | A | } 16. .... |
| Being a competent stenographer, she made no mistakes.              | B |            |
| While he was waiting for the signal, a low whistle was heard.      | A | } 17. .... |
| While waiting for the signal, a low whistle was heard.             | B |            |
| Most of us, going around in the country, have seen such places.    | A | } 18. .... |
| Most of us have seen such places going around in the country.      | B |            |
| While we were wading in the marsh a duck flew up in front of us.   | A | } 19. .... |
| While wading in the marsh a duck flew up in front of us.           | B |            |
| The horses were discovered, looking from the top of the house.     | A | } 20. .... |
| Looking from the top of the house, we discovered the horses.       | B |            |
| Helena was in a state of fright, caused by noises in the attic.    | A | } 21. .... |
| Helena was frightened, caused by strange noises in the attic.      | B |            |
| We wiped off all dust and applied the stain with a brush.          | A | } 22. .... |
| After wiping off all dust, the stain was applied with a brush.     | B |            |
| Answering your letter of the tenth, you still owe us four dollars. | A | } 23. .... |
| Answering your letter of the tenth, we remind you that you, etc.   | B |            |
| Approaching the top of the hill, the scouts moved carefully.       | A | } 24. .... |
| Approaching the top of the hill, great care was taken.             | B |            |
| Due to her cooking, Mr. Polly is a grouch.                         | A | } 25. .... |
| Notice Mr. Polly's grouchiness, due to her cooking.                | B |            |
| Old Sam has a limp, caused by a badly set broken bone.             | A | } 26. .... |
| Old Sam limps, caused by a badly set broken bone.                  | B |            |
| Being of age, her parents could not coerce her.                    | A | } 27. .... |
| Being of age, she could not be coerced by her parents.             | B |            |
| When out camping any kind of food tastes good.                     | A | } 28. .... |
| On a camping trip any kind of food tastes good.                    | B |            |
| The beef, after putting the tags on, is put in the cooler.         | A | } 29. .... |
| The beef, after the men tag it, is put in the cooler.              | B |            |
| The piano can be slid on a plank, thus saving much labor.          | A | } 30. .... |
| We can slide the piano on a plank, thus saving much labor.         | B |            |
| The car ran better after cleaning the carburetor.                  | A | } 31. .... |
| The car ran better after we cleaned the carburetor.                | B |            |
| At the age of two I went with my parents to California.            | A | } 32. .... |
| At the age of two my parents took me to California.                | B |            |
| Entering the museum, the skeleton of a dinosaur is seen.           | A | } 33. .... |
| Entering the museum, one sees the skeleton of a dinosaur.          | B |            |

## 22. PARALLEL STRUCTURE

Give parallel structure to elements parallel in thought. *And*, *or*, and *but* should as a rule join like terms—two nouns, two verbs, two gerunds, two phrases, and so on.

She likes rowing and ~~to swim~~<sup>swimming</sup>. What is the balance word? *And*.  
What is balanced with what? Rowing AND to swim. Make them parallel.

She likes { rowing AND swimming. [Two gerunds balance on AND.]  
          { to row AND to swim. [Two infinitives balance on AND.]

WRONG I study so that I can learn a trade AND to please my family.

RIGHT I study to learn a trade AND to please my family.

WRONG I like a story with a good plot AND which is not too long.

RIGHT I like a story which has a good plot AND which is not too long.

WRONG I thought of studying at night AND sleep late in the morning.

RIGHT I thought of studying at night AND sleeping late in the morning.

RIGHT I study at night AND sleep late in the morning.

Often three or more items must be matched. Though *and* may appear between the last two only, it is understood between the other items. Match three nouns, three adjectives, three phrases.

She likes rowing, ~~to swim~~<sup>swimming</sup>, and ~~go on skating parties~~<sup>skating</sup>.  
This book is long, monotonous, and ~~can not be read easily~~<sup>hard to read</sup>.

You have three duties:

You have three duties.

(a) Typing letters

(a) You type letters.

(b) ~~You must keep~~<sup>keeping</sup> the files

(b) You keep the files.

(c) ~~To answer~~<sup>answering</sup> the telephone

(c) You answer the telephone.

### Practice in Making Sentences Clear by Using Parallelism

- The work includes these three things: (a) to sort the fruit, (b) packing it in boxes, and (c) load the boxes in freight cars.
- I have had experience as delivery boy, solicitor, window trimming, back-room work, unpacking goods, and also behind the counter.
- Police dogs are taught to sit up, rolling over, and how to track animals.
- Women wear furs in August and go in chiffon hose when it's December.
- The principal asked me if I could play and would I give a number tomorrow.
- She has blue eyes, rosy complexion, and with a mop of curly brown hair.
- Russian stories are often somber and realistic and tragedies.
- A cord of wood is eight feet long, four feet in width, and four feet up.
- At one end the pool is three feet deep, and eight feet at the other.

Parallel structure means *like constructions for like ideas*.

### a. Correlatives (Conjunctions Used in Pairs)

either . . . or      not only . . . but also      both . . . and

Note the position of the second correlative, and place the first in a corresponding position. If a preposition follows the second, a preposition should follow the first; if a predicate follows the second, a predicate should follow the first; and so on.

We can (EITHER) change cars  $\uparrow$  at Chicago OR at Detroit.

EITHER at Chicago OR at Detroit.

Father fired (killing) NOT ONLY  $\uparrow$  a duck BUT ALSO <sup>tipping</sup> tipped the boat over.

Father NOT ONLY killed a duck BUT ALSO tipped the boat over.

We need a car (both) for  $\uparrow$  pleasure AND business reasons.

for BOTH pleasure AND business.

### b. Repetition of Key Words for Clearness

Repeat a key word whenever repetition secures clearness. To, of, in, was, that are often the necessary sign of parallelism.

The rangers may be called upon to build a bridge, <sup>to</sup> repair a washout, to clean ditches, or <sup>to make</sup> any other repairs on mountain roads.

The blame belongs not on the workers but rather <sup>of</sup> the agitators.

I feel better qualified for teaching than <sup>for</sup> any other vocation.

The rooms need dusting and the <sup>need to be</sup> carpets  $\wedge$  swept.

Captain Clark declared that the letter was genuine, and <sup>that</sup> it faithfully represented the views of his government.

### c. Misleading Parallelism

Do NOT use parallel form for ideas NOT parallel in thought. A reader assumes that what comes immediately after and is parallel in thought with what goes before.

On the steep Dennis grade the engine was hot, <sup>and</sup> noisy,  $\wedge$  and nervous passengers were afraid.

<sup>their</sup> The Puritans started out armed with their books on religion and  $\wedge$  muskets.

#### Practice in Using Correlatives and Repeating Key Words

1. At Christmas I shall either go to St. Paul or to Milwaukee.
2. They not only object to drinking but also to smoking.
3. These strikes not only affect the strikers but also the whole country.
4. I was told that I was guilty and also I would be punished.
5. They discovered the garage door open and that a tire had been stolen.
6. She not only drives but also she skates, dances, and can swim.
7. From tennis she gains both pleasure and develops a strong body.
8. Hamlet is deeply wounded by the death of his father and his mother marrying again so soon.

43

If the elements balanced on and (or, but) are parallel in form, write P.  
If not, write N (= not parallel).

1. some were generous and some showed stinginess P
2. the motor begins to knock and miss P
3. airplanes carry passengers and mail is carried also P
4. a box eight inches long and six inches in depth P
5. they came for sight-seeing and to investigate the slums P
6. the swamp was black and smelly and desolate P
7. a litter of rusty cans and chairs that were broken P
8. with his ears cut short and his tail cut long P
9. wants to be a doctor and specializing in eye trouble P
10. he knows how to gather news and how to write simple English P
11. a boy gnawing a radish and looking for adventure P
12. seven miles west and northward three miles P
13. he wanted to get a farm and raising cattle P
14. the stout man paused and gazed at the gang-plank P
15. students whose faces I know but did not remember their names P
16. an evening spent alone, reading or to listen to the radio P
17. a book hard to find and that can not be read easily P
18. squaws build the tepee, butcher deer, and mend clothes P
19. the audience began to applaud and asking for more P
20. the grease-cups are filled and the crank-case is drained P
21. rumped brown hair, clear-cut mouth, and serene eyes P
22. I meet her at church, school, and at home P
23. useful in the shops, office, and in the home P
24. useful in a shop, office, or home P
25. Ceres always held a torch, a basket, or a poppy in her hand P

26. study weaving, woodworking, and how to keep books
27. trout feed early and food is scorned at midday
28. liked to win money and spending it on whiskey
29. is useful neither as a watch dog nor to go hunting
30. Jane is neither happy when she is in a crowd nor  
when she is alone
31. either my hair is too long or too short
32. wood block prints both in black and in colors
33. is both a master in painting and in drawing
34. the girls giggled and their gum-chewing was resumed
35. she shook the knife, and they giggled and scuttled  
away
36. put his hands in his pockets and stared at the rug
37. the pup can sit up, roll over, and he can beg
38. interested in boxing, wrestling, and to go on hikes
39. has a reading room, dining room, and a dance hall
40. horses to curry, cows to milk, and corn must be  
cultivated
41. the first hot cake is good; the second is better
42. wants to live closer in and having an apartment
43. is the strike caused by capital or is labor the cause?
44. help us by signing the card and mailing it
45. here's a gray pair, a brown pair, and one pair is  
black
46. travel is not only a lark but one gets educated too
47. the correct way of walking and to make a bow
48. the lot is forty feet long and the width twenty
49. not only is tennis good exercise but fascinating sport
50. by work not only is the body developed but also the  
mind

## 23. CONSISTENT MODE, VOICE, SENTENCE PLAN

Keep one point of view until there is a reason for changing.

### a. Shift in Person or Mode

Avoid unnecessary shift in person from I or one to you, etc.

In explaining how to do or make something, stick to one of these three points of view—Personal, Imperative or Impersonal.

*Personal* Tell What *you* do: First I take . . . Next I put . . . Finally I . . .  
*Imperative* Command some one: First take . . . Next put . . . Finally do this  
*Impersonal* Tell What *to do*: The first thing The next task The last thing  
to do is to . . . is to put . . . to do is to .

Do not shift unnecessarily from one method to the other thus:

### How to Put on Stage Make-up

1. First clean the skin with cold cream.
2. Then I put on a foundation of greasepaint.
3. <sup>Next put</sup> The next step is putting in lines, shadows, and highlights.
4. Finally <sup>set</sup> the paint ~~should be set~~ with cold water and dusted <sup>it</sup> with powder.

Practice. This outline, as it stands corrected, is in the Imperative form. Recast it in the other two forms—Personal and Impersonal.

### b. Shift in Subject or Voice

Avoid unnecessary shift in voice or subject. Keep ideas moving in one direction unless there is a reason for changing.

Faulty	Right
<p>She creamed the butter and then the sugar was added.</p>	<p>She creamed the butter and then added the sugar.</p>
<p>As soon as we reached the car our lunch was eaten and we went home.</p>	<p>As soon as we reached the car we ate our lunch and went home.</p>
<p>Something must be done to help the situation, and do it at once.</p>	<p>Something must be done to help the situation, and done at once.</p>

#### Note 1. The Weak Effect of the Passive Voice

The passive is (as the name suggests) weak, lacking in emphasis. Use the active voice unless the passive is obviously needed.

Lightning flashed. Soon rumbling thunder <sup>reverberated</sup> was heard through the hills.

[We may well use the passive for *weak* effect: "A faint noise was heard at the door." But for a stronger effect use an active, emphatic verb: "A loud noise sounded, boomed, rang out."]

NOTE 2. Avoid unnecessary shift of subject in closely related statements.

Scattered Subjects

The fisherman was in his rowboat. It was under the wharf where it was shady. A ladder ran down beside him within easy reach. He was asleep on a pile of nets.

[Subjects change and are separated. Why shift subject from *man* to *boat* and *wharf* and *ladder* and then go back to *man*?

Parallel Phrases

In the rowboat, beneath the shade of the wharf, and in easy reach of the ladder, slept the fisherman on a pile of nets.

[*Things* are submerged in parallel phrases. The *person* remains as the only subject.]

### c. Sentence Parallelism and Deliberate Repetition

Occasionally sustain parallelism through several clauses or sentences by deliberate repetition.

1. Repeat one subject while the predicates advance the thought.

Scattered Subjects

We hope that everyone will come out to the game at three o'clock. Our team is sure to win. At any rate a good scrap will reward you.

Parallel Sentences

*We hope* that everyone will come to the game at three o'clock. *We believe* the team will win. *We promise* a good scrap.

2. Echo some initial word or phrase (here, now, many, at last).

*Here* were strangers to face. *Here* were tasks to conquer. *Here* were opportunities to grow, to achieve something, to be somebody.

3. Echo a negative, a question, or any important word.

Most school girls prefer not to be comfortable, not to exercise their own taste, not to show their individuality in dress. Above all things they aspire to follow the fashion and to wear clothes just like those the other girls are wearing.

4. Caution. A repeated idea must be worth repeating. If a writer is not saying anything important, parallelism merely reveals the shallowness, the emptiness of his thinking.

#### Practice. Correct Shifts in Mode, Voice, Subject

1. There my father has a fruit farm, and many delightful summers have been spent by me in that place.

2. If an aviator learns of a bad storm ahead he would either turn back or else it would be dodged by him.

3. Macaroni should be boiled for twenty minutes, and then I rinse it in cold water. Drain it, and grated cheese is then sprinkled on.

4. I first polished the apples which were then arranged by me in gleaming pyramids that look, I thought, very alluring.

5. The dirty dishes should first be scraped, sorted, and neatly stacked. Then prepare a big pan of hot soap suds. After the dishes have been washed they should be scalded and thoroughly dried. Finally replace them on their proper shelves.



Write P for passages that have parallel structure. Write N for those that shift voice, mode, or subject unnecessarily.

1. Hawaii manufactures sugar and pineapples are grown.   P
2. Part is a grocery store and dry goods are sold in the other part.   N
3. We need a new reservoir more than a park is needed.   N
4. The town has two canning factories, and a live stock trade is thriving.   P
5. From here we see the hills but do not see the river.   N
6. From an airplane we see the winding river but do not notice the hills.   P
7. He's a Democrat in politics and his religion is Baptist.   N
8. The teacher needed his glasses, so a search was made through every pocket.   N
9. Joe was a runner, and he knew the roads.   P
10. I hurried to the traps, and in one of them a dog was found.   P
11. The tide was about to turn, and dawn was coming fast.   P
12. Deems and his wife ran to the river, where a strange sight was seen by them.   N
13. Pay cash. Ask no favors. Your troubles should be kept to yourself.   P
14. Keep your shelves well stocked. A neat appearance is given to the store by this.   P
15. In one hill Timmins counted 8490 ants. He counted 8502 in another.   P
16. Must I pay cash, or can the bill be paid on the first of the month?   P   ✓
17. Our hostess carried the brown roast to the table. Sticking a fork into its center, a juicy slice for everyone was skillfully carved.   P
18. Captain Radley put a hand into his pocket. Two or three pieces of silver and a copper or so were drawn out,   P

Recast these outlines to correct shifts in voice or mode. Write the first one, two, or three words of each sentence in correct form.

### Carlyle's Ideas

[Use the Imperative.]

19. Be absolutely sincere.
20. Hard work is necessary.
21. Leaders should be followed.
22. A strong government should be supported.
23. Women should be kept out of public affairs.
24. You should let a few strong men rule.

57.  
 \_\_\_\_\_  
 wash hard  
 follow the leader  
 support a  
 keep women out  
 let a few

### How to Have Good Teeth

[Use the Impersonal, as in 25.]

25. The toothbrush should be used often.
26. Include hard foods in your diet.
27. I eat acid fruit after a meal.
28. Visit the dentist regularly.

44.  
 \_\_\_\_\_  
 Hard food should be included  
 Acid fruit should be  
 Dentist should be

### How I Begin a Water Color

[Use the Personal.]

29. The first thing to do is decide on a composition.
30. Next choose a color harmony.
31. Finally one should prepare his paper and palette and lay out the materials he will need.

First I decide  
 Next I choose  
 Finally I prepare

### Selling Tactics

[Use the Imperative.]

32. Begin your sales talk gradually.
33. One should not appear too eager to speak his piece.
34. I allow my customer to do some of the talking.
35. It is best to display merchandise in use.
36. I put the engine through its paces.
37. The customer should be allowed to try the car.
38. Clinch the sale with a careful suggestion for action.

49.  
 \_\_\_\_\_  
 Don't appear  
 Allow your  
 Display merch.  
 Put the engine  
 Allow the customer  
 (1)

## 24. COHERENCE IN GENERAL

Coherence means order and connection (holding firmly together). A coherent sentence *makes steady progress forward* in thought.

## a. Order and Connection

Bring related parts together. Keep unrelated parts from joining.

✓ Abe Lorenz came home from Iowa (last night on the local train) where he had been all summer. [Join *Iowa where*. Separate *train where*.]

✓ Gordon stroked the horse (with a smiling face)

The cattle were driven out before much alfalfa was eaten (by the cowboys)

Squinting construction: ✓ I told her (when she asked) I would go. [When she asked "squints" because we cannot tell whether it belongs to what goes before or what comes after. Does it modify *told* or *would go*?]

## Only and Other Adverbs

Place *only*, *nearly*, *almost*, *ever*, *never*, *hardly*, *scarcely*, *badly* where they cannot appear to modify the wrong word.

The museum is (only) open ↘ on Sundays . He (only) found ↘ two errors.  
Miss Harris has (nearly) typed ↘ fifty pages.

## First Things First

Do not reverse the order of time unnecessarily. Do not begin an idea, abandon it for a second, and then return to the first.

Wrong order: We found two vacant seats on walking down an aisle crammed with people, by great good luck, after barely squeezing in.

Natural order in time: After squeezing in and walking down an aisle crammed with people we found, by great good luck, two empty seats.

## Awkward Split Constructions

Do not split a construction crudely or unnecessarily.

Split comparison: She is as old as, ~~if not older than, you.~~

Split infinitives: She didn't want to (even) make her own bed.

A lightly stressed adverb after infinitive *to* is sometimes more endurable than the stiffness which results from trying to avoid the split.

Practice. Make the sentences clear by changing the order.

1. I only saw one girl there. The others seemed to all be absent.
2. The sun shone brightly as I was dressing for the first time in a week.
3. Miss Lambourne eats nothing but green salad when it is hot.
4. Soon afterward the campers saw San Francisco Bay climbing the cliffs.
5. May came dressed in lace with a hat pulled over one eye to dinner.
6. When we were walking home as usual Chris began complaining.
7. Mr. Prentice tries to never finish his report later than noon.
8. We arrived finally in camp after walking all day almost with our feet blistered and swollen.

### b. Awkward Bunching at the End of the Sentence

Guard against a bunching of modifiers at the end of the sentence.

I returned [with a pack train] [in the dark] [to the village] [one night]  
[which was deserted].

[One dark night] [with a pack train] I returned [to the deserted village].

Because of the subject-and-verb-first habit there are two "tight" places where it appears difficult for an amateur to place modifiers. The leading position (l) amateurs appear to find very tight. The mid-sentence position (m = before the verb, within the verb, or between the verb and the object) they find rather tight. The end position (n) is always loose and wide open—the dumping ground where every careless thinker drops his modifiers.

ℓ Bob Blake <sup>m</sup>turned down the winding cliff path <sup>n</sup>[in a moment].

He had an empty fish basket [in his hand].

[In a moment] Bob Blake, [empty fish basket in hand], <sup>n</sup>turned down the  
ℓ <sup>m</sup>winding cliff path.

Without knowing how to put a phrase before the subject you might go through your theme clump, clump, clump—subject first forever—till the sheer monotony of form discouraged your reader, to say nothing of snags over which he must scramble at the ends of the sentences. Coherence means the avoidance of snags—the placing of adjectival modifiers closely beside the words they modify, for clearness, and the placing of adverbial phrases occasionally before the subject.

### c. Suspense—Outgrowing a Loose Style

Cultivate suspense. Occasionally put an adverbial modifier before the subject. Occasionally suspend a modifier between subject and verb. Such sentences are said to have an element of suspense because the important words—subject or verb or both—are "suspended" or held back. Modifiers are placed early instead of being allowed to pile up at the end.

Down in a narrow street by the warehouse crept a shadowy figure.

A real tramp, living in sun and rain and dirt and rags, enjoys his life.

These sentences in which suspense is pushed to its limit are called periodic. A *periodic sentence* is one in which the main thought is not complete until the end. Ordinarily the main clause or some essential part of it (subject, verb, object) is held back to the last. The periodic sentence cures the subject-first habit, the *and* habit, and other types of aimless, rambling, unified, incoherent sentences. It reverses our natural habit of speech, which is to begin with subject-verb or to string clauses upon *and*, forming *loose* sentences in which the thought is complete before the end. Loose sentences have naturalness and ease, but often lack coherence and emphasis. Periodic sentences have coherence and emphasis, but often lack naturalness and ease. An occasional use of suspense in a partly periodic sentence is all that is asked of you.

Each italicized passage should be moved. Write the number of the position in which it would be most clear and effective.

1. <sup>1</sup>The sun fell <sup>2</sup> upon a picture *shining in the window* of Julia.<sup>3</sup> 1
2. <sup>1</sup>The cars seem *all* to <sup>2</sup> be going <sup>3</sup> in the other direction.<sup>4</sup> 1
3. <sup>1</sup>These tourists <sup>2</sup> in their overloaded cars <sup>3</sup> camp here in the mountains, *mostly Buicks and Fords*. 3
4. <sup>1</sup>The boat sent out great waves *steaming up the channel* which <sup>2</sup> overturned our canoe.<sup>3</sup> 1
5. <sup>1</sup>He had fallen asleep holding <sup>2</sup> the chocolates <sup>3</sup> we had given him *in his hand*. 2
6. <sup>1</sup>I saw *walking about town this morning* many very beautiful gardens.<sup>2</sup> 1
7. <sup>1</sup>Pioneers <sup>2</sup> bound for California <sup>3</sup> saw numbers of antelope and great herds of buffalo *going down the Ohio on a flatboat*. 1
8. <sup>1</sup>The sheet fits <sup>2</sup> into the envelope <sup>3</sup> perfectly *when it is folded*. 1
9. <sup>1</sup>A hundred canvas cots <sup>2</sup> were ordered <sup>3</sup> for the athletes *with wooden legs*. 2
10. <sup>1</sup>Carrying <sup>2</sup> a can <sup>3</sup> full of mud and worms *in his hand* Freckles started to the river. 2
11. <sup>1</sup>A vocal solo <sup>2</sup> was *at the last meeting* enjoyed <sup>3</sup> by Miss Evangeline Watson. 3-1
12. <sup>1</sup>He drove <sup>2</sup> along the street <sup>3</sup> behind an old yellow horse *eating an ice cream cone*. 1
13. <sup>1</sup>I have walked nearly all day <sup>2</sup>; <sup>3</sup>I am not tired *nevertheless*. 2
14. <sup>1</sup>From his hidingplace in the attic <sup>2</sup> he could see <sup>3</sup> a figure *pacing up and down the street below* which he knew to be Joe. 3
15. <sup>1</sup>Rapidly the artist sketched <sup>2</sup> the smoke and fog *with charcoal* which rolled to the edge of the harbor.<sup>3</sup> 2
16. <sup>1</sup>When they visited the model farm <sup>2</sup> the first graders <sup>3</sup> gazed <sup>4</sup> at the pigs *with open mouths*. 4

17. <sup>1</sup>I have *only* heard<sup>2</sup> of<sup>3</sup> three kinds of evergreen tree. 3  
What are the others?
18. <sup>1</sup>I enjoyed Yosemite as much<sup>2</sup> as any feature<sup>3</sup> of the trip *for my part*. 1
19. <sup>1</sup>The sun-valve contracts *at the approach of darkness*, allowing the gas<sup>2</sup> to escape.<sup>3</sup> 1
20. <sup>1</sup>He sprang on the man *with a cry of rage* and<sup>2</sup> shook him back and forth<sup>3</sup> *grasping him by the shoulders*. 1  
2
21. <sup>1</sup>You mention only two dates<sup>2</sup> during the coming months *in your letters*, both of which are impossible for us.<sup>3</sup> 1
22. <sup>1</sup>He read *peeking cautiously over her shoulder* the memorandum<sup>2</sup>: Miss May B. Foggy, 310 Forest Avenue, Portland, Maine.<sup>3</sup> 1
23. <sup>1</sup>Kent's father<sup>2</sup> by a lucky accident discovered the skeleton<sup>3</sup> of an Indian<sup>4</sup> *ploughing in the field one April day*. 1
24. <sup>1</sup>The fire started<sup>2</sup> in a pile of oil-saturated rags<sup>3</sup> which had been used for cleaning *on the seventh floor*. 2
25. <sup>1</sup>The dog used to<sup>2</sup> visit a cook *until he was broken of the habit* who had worked<sup>3</sup> for the family.<sup>4</sup> 1
26. <sup>1</sup>The Mexican<sup>2</sup> who drove us to father's ranch<sup>3</sup> hid a rifle<sup>4</sup> with which he expected to hunt deer *in one of the boxes*. 1
27. <sup>1</sup>We were looking for the guests<sup>2</sup> that mother had invited<sup>3</sup> the week before *on last Friday evening*. 1
28. <sup>1</sup>As I reached the path *with great violence* the rain<sup>2</sup> descended.<sup>3</sup> 3
29. <sup>1</sup>We started the foundation<sup>2</sup> for the new pier<sup>3</sup> which will extend a mile out to sea *on the first day of July*. 1
30. <sup>1</sup>We shall<sup>2</sup> view the country *sightseeing in a plane* to advantage.<sup>3</sup> 1
31. <sup>1</sup>The little group<sup>2</sup> knelt *while the sun came up in prayer*<sup>3</sup> *on the hill*. 3  
2

*X*

## 25. ONE COMMA TO SEPARATE

## a. Main Clauses

Main clauses joined by *and*, *or*, *but*, *for* require a comma before the conjunction. If these conjunctions are lacking use a semicolon (or a period).

He liked waffles , and nothing else would satisfy him.

Be ready for work , or trouble will follow.

Nearly everyone came , but John and Helen sent regrets.

It must have been late , for the train, alas, had gone.

Repeat to yourself "Comma before *and*, comma before *or*, *but*, *for*—when these are conjunctions linking main clauses." Represent the main clauses by long dashes and get a picture of them thus:

..... , and..... .  
 ..... , or..... .  
 ..... , but..... .  
 ..... , for..... .

Remembering this picture, you can make your own rule. If the second main clause begins with ANYTHING except *and*, *or*, *but*, *for* (if it begins *it*, *he*, *then*) use a semicolon.

..... ; .....

Try your knowledge at once on the sentences below.

1. He may have sent the check but I haven't received it.
2. Bundle up, Jackie it's raw and blustery outside. *Caution: And or or main*
3. It was his job and he never shirked or complained. *join words or phrases*
4. A ship was beating in it labored against the wind and the tide.
5. It's lonely here the fellows are all gone but two or three. *But and for ca*
6. We may stay at the farm or we may go for a long trip. *be preposition*
7. It's the feel of the wind there'll be a blow, I'm thinking.
8. The baby is like an owl he sleeps all day and cries all night.

## Note 1. Compound Predicates

Do not separate two predicates joined by <i>and</i> or <i>or</i> .	{ You may go <u>and</u> come freely.
	{ Go <u>or</u> stay as you wish.
Contrasted predicates with <i>but</i> or <i>not</i> are separated.	{ Speak, <u>but</u> don't shout.
	{ I said <u>visit</u> Utah, <u>not</u> live there.

## Possible Modifications of Rule a

Very short main clauses may omit the comma: We called and we whistled.

A semicolon may be used if one clause already has a comma near the intersection:

Your plan is the quicker, no doubt ; but it means greater risk and greater cost.

A semicolon may be used to balance one main clause against two others:

You like rainy days, and you like the smell of sweet-fern or bayberry leaves ; but I hardly think these things bewitch you with memories as they do me.

### b. Items in Series

A series is a succession of elements in the same construction. Put commas between items in series unless *and* or *or* is used throughout. Items having the form *A and B* are not separated.

oranges and lemons	dark and somber and forest-grown
buy or borrow	a pail or a box or a basket

Items having the form *A, B, and C* should be separated.\*

Tom, Dick, and Harry	wild, dark, and dangerous
hop, skip, and jump	red, white, and blue

#### Note 2. Two Adjectives without *and*

Two coordinate adjectives are separated by commas. (Coordinate means *equal in rank*. The test is that they can be linked by *and*.)

#### Coordinate

a hot, dusty road [*hot and dusty—  
dusty and hot road*]  
a dark, dull day [*dark and dull*]  
foaming, rushing water  
big, heavy horses  
a short, exciting chase

#### Not coordinate

a white flannel suit [*white modifies  
flannel suit*]  
dark blue sky [*not dark and blue*]  
foaming soda water  
big dray horses  
an exciting short story

Note that *short story* has almost the force of a compound noun; it is no longer felt strongly as adjective plus noun. When a word combines with a following noun to form a phrase which has the sense of a single noun, no comma is used between it and a preceding adjective: *the old gray mare, the thin little black cat*.

### c. Misjoinings

Misleading combinations of words are cut apart by commas. If punctuation does not make the thought clear, recast the sentence.

Within the cook rang a dinner bell. [Insert a comma after *Within* to save your reader from thinking you mean *Within the cook*. Better still, rewrite thus: *Within the house the cook rang a dinner bell.*]

On the *side*, *lines* are drawn. Near the *head*, *lights* had been placed.

CAUTION. Do not use this rule to justify a reckless sprinkling of commas. Do not use a comma as a device to save yourself the trouble of putting words into the order that naturally gives the required meaning. In any important piece of writing secure a coherent arrangement that could not be read wrongly even if all marks were removed.

#### Note 3. An Adverb Clause before a Main Clause

If an adverbial clause ends in a word which tends to "grab" the first word of the main clause, it is set off by a comma.

While I was *driving*, *two cows* from the dairy blocked the road.

When they are taken *young*, *otters* are easily tamed.

\* Unless the writer intends that expressions like *bread and butter* shall be taken as one item: We had lamb and mint sauce, bread and butter, and apple pie and cheese.



*Write the necessary mark (comma or semicolon) and the word following.*

1. We had to shoot the horse and my cousin cried. \_\_\_\_\_
2. He was neat and clean but his clothes were old. \_\_\_\_\_
3. Come at seven then we can get an early start. \_\_\_\_\_
4. The river is scummy it is drying up. \_\_\_\_\_
5. Save those red coals you can fry bacon or bake \_\_\_\_\_  
potatoes there.
6. The clover is alive it is full of wild bees. \_\_\_\_\_
7. I can lead him to water but I can't make him drink. \_\_\_\_\_
8. How the crows caw they are swearing at the dog. \_\_\_\_\_
9. The gypsies are coming and every dog is barking. \_\_\_\_\_
10. There's blackberry and grape jam or you can have \_\_\_\_\_  
biscuit and apple butter.
11. The dog was suspicious he growled and watched us. \_\_\_\_\_
12. Look at that whitewash it blisters and peels off. \_\_\_\_\_
13. I owned a horse and a saddle but I never used them. \_\_\_\_\_
14. He's lazy and selfish furthermore he's impudent. \_\_\_\_\_
15. In October Father sold the farm and soon after- \_\_\_\_\_  
ward we moved to Peoria.
16. Stay here don't run and get in everyone's way. \_\_\_\_\_
17. Come and get on, boys let's raise a dust. \_\_\_\_\_
18. Let him talk it's the empty drum makes the noise. \_\_\_\_\_
19. Don't read it Mary's letters are private property. \_\_\_\_\_
20. He's a ladies' man he spends his life saying "Yes, \_\_\_\_\_  
Martha" and "Yes, dear."
21. Figures do not lie but how they can disagree! \_\_\_\_\_
22. "You must be mistaken," he said "I'm a stranger." \_\_\_\_\_
23. We must win, fellows or we'll lose the championship. \_\_\_\_\_
24. He's a stupid rider he hasn't the sense of his horse. \_\_\_\_\_
25. The P.E.O.s were making a quilt and I was given a \_\_\_\_\_  
piece of goods and told to cut seven-inch squares.

*Should the series be punctuated? Answer Yes or No.*

Two Items (one comma or none)

- 26. one misty √ moisty morning -----
- 27. the golden-brown carpet √ and the blue draperies -----
- 28. his talk was a continuous √ blurred rumble -----
- 29. her eyes always so bright √ so amused at everything -----
- 30. stout √ barbaric men that cuffed their women -----

Three Items (two commas or none)

- 31. the animal √ mineral √ and vegetable kingdoms -----
- 32. Sugar √ and spice √ and everything nice -----
- 33. from Jamestown √ Rockford √ and Grand Rapids -----
- 34. turkey √ baked apples √ and plum pudding -----
- 35. in autumn everything seems subdued √ softened √ -----  
semi-vaporized
- 36. he collected mineral specimens √ shells √ and coins -----
- 37. snaps √ and snails √ and puppy dogs' tails -----
- 38. hauling a long √ thick √ round piece of timber -----
- 39. a succession of chirps √ and pipes √ and whistles -----
- 40. you can take the Big Four √ the C. & O. √ or the -----  
Baltimore and Ohio

- 41. sulfuric acid contains sulfur √ hydrogen √ and oxygen -----
- 42. the Joneses √ and the Harrises √ and the Smiths -----
- 43. ham and eggs √ bread and butter √ pie and cheese -----
- 44. beg √ or borrow √ or steal a pencil and some paper -----
- 45. setters √ pointers √ and spaniels are hunting dogs -----

Four Items (three commas or none)

- 46. ducks √ geese √ flamingos √ herons sleep on one leg -----
- 47. English √ German √ French √ Italian are spoken here -----
- 48. electroplated on brass √ bronze √ copper √ or steel -----
- 49. the Misses Jenkins √ Olson √ Thomas √ and Frye -----
- 50. Chaucer's view of life is large √ free √ shrewd √ kind -----

Ten of the passages on this page are { ----- ----- ----- ----- ----- }  
complete sentences. Which are they? { ----- ----- ----- ----- ----- }

## 26. TWO COMMAS TO ENCLOSE PARENTHETIC ELEMENTS

Use a pair of commas to set off an interrupting element. An interrupting element is one that splits a close grammatical unit like subject-verb or halts the steady progress of a thought. An interrupter is a detour. Omitting it leaves no gap in meaning.

### a. Appositives (see 13b)

Persons	Mr. Bowers, <i>the editor</i> , was wittier than Fred, <i>his son</i> .
Places	On the Penobscot, <i>the largest river in Maine</i> , is situated Bangor, <i>one of the greatest lumber markets of the North</i> .
Actions	Three pies, <i>crisp and fragrant [ones]</i> , stood on the porch. [If <i>ones</i> is omitted the "apposed adjectives" are set off.]
Things	Our first task, <i>to lay a foundation</i> , was the hardest. Even wild animals— <i>bears, panthers, and wolves</i> —are protected by law. [Dashes because of interior commas.]

### b. Addresses, Dates (each item after the first)

, state, , year, AFTER as well as BEFORE	At Elgin, <i>Illinois</i> , we . . .	One summer in Illinois we . . .
	On June 1, <i>1936</i> , the . . .	In 1936 the insurance . . .
	On Sunday, <i>May 10, 1935</i> , . . .	On May 10 our club . . .
	Hyde Park, <i>K Street</i> , is . . .	Hyde Park on K Street is . . .
	Creston, <i>Union County, Iowa</i> , . . .	Creston in Union County . . .

### c. Conversational Interrupters

Direct address, Inter- jections, <i>Yes, no</i>	Listen, <i>Matt</i> , to this letter. You know, <i>boy</i> , how I feel.
	Your argument, <i>my friends</i> , is wrong. I will, <i>sir</i> .
	I knew him, <i>alas</i> , to my sorrow. <i>Well, well</i> , I'm glad.
	It cost, <i>oh</i> , say a dollar.
	<i>No, no</i> , it can't be. <i>Yes</i> , it's true, <i>certainly</i> .
	<i>Yes</i> , do you? [OR <i>Yes</i> ; do you? OR <i>Yes</i> . Do you?]

### d. Directive Expressions

Directive expressions are interrupters by which a writer breaks in to direct the reader's thought (*first, namely, after all*) or to identify a speaker (*he said*).

, he said, and other inter- rupters	"Why," <i>he asked abruptly</i> , "did the <i>News</i> fire you?"
	"Because," <i>she answered</i> , "I knew too much."
	He would, <i>I suppose</i> , help us. Both, <i>it seems</i> , are wealthy.
	Children and fools, <i>they say</i> , speak the truth.
	You and I need, <i>on the contrary</i> , some hard criticism.
	We hoped, <i>however</i> , that we wouldn't be called on.

Note 1. Interrupters regularly require TWO COMMAS TO ENCLOSE.

At the end of a sentence a period makes one of the commas unnecessary.

At the end of a clause a semicolon makes one of the commas unnecessary.

Bundle up, *Jackie*; it's cold. "That's right," *he said*; "you win."

## e. Loose Modifiers (Non-restrictive)

Use commas to set off clauses and phrases modifying so LOOSELY that both sense and grammar are complete without them. Such modifiers are set off by SEPARATIVE PAUSES if read aloud. They are *detachable*, not built-in. They add a new idea to something already identified and complete enough to do without them. If they are omitted the remainder of the sentence still means what it was intended to mean. (See 11d.)

1  
Relative  
clauses  
loosely  
added

Bunty Sherman, *who plays third base*, is the baker's son.

The fellow *who is warming up there* is his brother.

The Clark Hotel, *which is new and clean*, is our choice.

Any hotel *that is clean* will do. [The modifier restricts and alters the meaning to *that particular kind* of hotel.]

His neck, *which needed scrubbing*, was darkly tanned. [He has *one* neck; the *which* clause is non-restrictive.]

This explanation, *which I know is a poor one*, is all that I am at liberty to give.

A sweater *which has been worn* cannot be exchanged.

2  
A *When*  
clause if  
it means  
*and then*

He stayed until Monday, *when* [= *and then*] *he went on to Columbus*. He can't work *when it rains*. Drop your work *when the whistle blows* [at that particular time].

She went to Colburn's, *where* [= *and there*] *she found a bargain*. She goes *where she can find bargains*.

You will find bees *where there are flowers* [the modifier restricts the meaning to those particular places].

3  
An *As*  
clause if  
it adds  
a reason

He is not happy, *as he never takes time to live*.

He ought to like me, *since he likes frankness*. [The meaning is complete without the italicized clause.]

I haven't seen Thea *since she moved* [expressing time].

Do *as I say* [manner]. Be *as quiet as you can* [degree].

4  
*Though*  
clauses

*Although we were tired*, we dared not stop.

Henry tried a bluff, *though he knew it wouldn't work*.

She learns easily, *while* [= *but*] *I have a struggle*. [Punctuate before any word that means *but*.]

She plays *while others work* [expressing time].

5  
Loosely  
added  
phrases

*Running for dear life*, he beat the bull to the fence.

This pencil, *chewed and haggled*, was sharpened by a girl.

Bobby raced in, *yelling for his mother*. [See 12.]

*The fog having lifted*, the sea is a dazzling blue.

[Noun + participle = an absolute phrase. See 12.]

*Write the interrupter and punctuate before it and after it.*

A pintail duck was banded near Houston Texas 1 \_\_\_\_\_  
 in February 1936 and was shot in Blackhawk 2 \_\_\_\_\_  
 County Iowa one month later. 3 \_\_\_\_\_

On Tuesday May 9 the insurance policies on our 4 \_\_\_\_\_  
 houses in Troy and Utica New York should be 5 \_\_\_\_\_  
 renewed for another year.

Please try Ruth to make better pie crust. 6 \_\_\_\_\_

I have an uncle in Lewisburg Union County and 7 \_\_\_\_\_  
 one in Virginia. Tom and Jerry my cousins have 8 \_\_\_\_\_  
 managed a lumber yard in South Bend Indiana from 9 \_\_\_\_\_  
 June 1 1934 to the present. My grandfather came 10 \_\_\_\_\_  
 from Chester County in Pennsylvania.

A few days later Mr. Belmont a boarder told 11 \_\_\_\_\_  
 our Lopez the cook to try some red peppers. 12 \_\_\_\_\_

The senator did I admit vote for the revenue 13 \_\_\_\_\_  
 bill. He played the coward though on the income 14 \_\_\_\_\_  
 tax measure. His property is they say heavily 15 \_\_\_\_\_  
 mortgaged.

You'll go to the dance won't you? It's at 16 \_\_\_\_\_  
 Ashley Court. . . . Yes I intend to. 17 \_\_\_\_\_

"When I was two years old" he said "I brought 18 \_\_\_\_\_  
 my parents with me from Kilkenny Ireland to 19 \_\_\_\_\_  
 America. You've heard me speak Mrs. Albertson 20 \_\_\_\_\_  
 of Kilkenny in Ireland?"

Your shoes my dear are a sight. You'll lose 21 \_\_\_\_\_  
 your job I'm afraid as you did the last one. 22 \_\_\_\_\_

An oil painting eh? What do you suppose Alice 23 \_\_\_\_\_  
 has brought home this time Henry? It's an eye- 24 \_\_\_\_\_  
 opener don't you think? 25 \_\_\_\_\_

All sentences on this page are correctly punctuated. *Write A, B, C, D, or E to indicate the rule that applies* (if several commas occur in one line the same rule applies to all).

- Canada, our neighbor on the north, needs harvesters. 26 .....
- One year I went with Alphonse, a young Frenchman,  
to visit his home in Port Arthur, Ontario. 27 .....
- 28 .....
- Mrs. Dill, who was ill, sent for the village doctor. 29 .....
- Mrs. Dill, a sick woman, sent for Todkins, the village  
doctor. 30 .....
- No, you missed the right road by a mile and a  
quarter, Mr. Perkins. At the forks you should have 31 .....
- taken the left road, the one that leads over the hill. 32 .....
- This River Road, which keeps to the valley, is torn 33 .....
- up. You could, I suppose, get through to Center or 34 .....
- to Morrison. 35 .....
- Mr. Chairman, I move an amendment to the motion. 36 .....
- It needs, I believe, a limit on the cost. 37 .....
- From Denver, the capital of Colorado, the mountains 38 .....
- are fifteen miles west. Denver, Colorado, is a mile 39 .....
- above the sea. Denver, which is the capital of Colo- 40 .....
- rado, is exactly one mile above the sea.
- My mother, who worries about Junior, tries to 41 .....
- make him familiar with perfume. "Yes, he must 42 .....
- know what it's like," she says. "Then he won't 43 .....
- marry, perhaps, the first fragrance that's blown in 44 .....
- his direction. By good luck," she adds, "he has 45 .....
- no sense of color or style."
- When will you ever, Harold, use a little judgment? 46 .....
- Harold, [who is] like most brothers, is an awful tease. 47 .....
- My brother, an awful tease, insists on going. 48 .....
- My father, who was born in the South, has just gone 49 .....
- to Atlanta, Georgia, on business. People who know 50 .....
- the South praise the cookery of New Orleans.

## 27. SUPERFLUOUS COMMAS

### a. Never Separate Inseparables

No single comma ever separates a close grammatical sequence such as (1) subject-verb, (2) verb-object, (3) adjective-noun. Two commas may, of course, interrupt such elements to set off a parenthetical element, *but never one separative comma.*

1. Subject-verb: *That he is honest* cannot be doubted.
2. Verb-object: She asked *why* we were not at home. [Never use a comma before the *why, how, that, what, when* of indirect discourse.]
3. Preposition-object: His knowledge of *X-ray, wireless, and radio* made him useful about the ship. [Commas separate the words of a series *from each other*—NOT the preposition from its object. A comma before the first or after the last word of a series is unnecessary unless it would be used if the word stood alone.]
4. Connective-clause: Many are called *but* few are chosen.  
The glee club sang two numbers *after which* the lecture began
5. Adjective-noun: The clerk wore a *low, stiff* collar.
6. Two nouns, verbs, or modifiers joined by *and*: oranges and lemons.

### b. Half-a-Pair is Worse than None

Enclosing commas are used IN PAIRS to set off interrupters—parenthetical elements “dropped into” the middle of a sentence. To set off *one end* is a stupid blunder. Use two commas or none.

He is, you know the only lawyer here. [Two commas required.]

My landlady, to tell the truth is very disagreeable. [After *truth*.]

The brokerage firm, in spite of the crash was making money.

The second sentence appears to say that telling the truth is disagreeable. The third sentence gives the impression that “the crash was making money.” These faulty sentences appear to present two separate ideas instead of one idea bridged across a parenthetical element. Two commas make a bridge thus:

The brokerage firm, <sup>thought bridged over</sup> in spite of the crash, was making money.

One comma should NEVER separate a close grammatical sequence. Two enclosing commas MAY interrupt subject-verb, verb-object, etc.; and appositives and directive expressions not only MAY but NEARLY ALWAYS DO interrupt the sequence of subject-verb-object. Thus a *pair* may do easily what *one comma* can never do.

Many errors are due to a failure to distinguish between *separative* and *enclosing* commas. One comma is used to separate, to prevent misjoining. Commas in pairs are used to bridge over a

parenthetic element which interrupts for a moment the forward movement of the thought.

### c. Old Rules and Their Dangers

A passage does not always require a comma merely (1) because it is introductory, (2) because it is out of its natural order, (3) because there is a pause in reading, or (4) because a word is omitted.

#### 1. "Introductory" Expressions

An introductory phrase is not set off unless it is parenthetic—that is, unless it would require *two* commas if it appeared in mid-sentence. The test is this: Would it be set off in mid-sentence?

*In the year 1776* the Declaration was signed at Philadelphia.

*Upon the doorway of the royal palace* they wrote "For rent."

#### 2. Words "Out of Their Natural Order"

An adverbial element may precede the subject. It need not be set off unless it is non-restrictive (see 26e) or misleading (25c).

An adverbial phrase { *In order to get a good view* we  
before the subject { stopped the car in an open space.

Object before subject: *Them who labor now* the Master will reward.

An adverb clause in mid-sentence sounds awkward. It would be set off, but it had better be moved.

✓Charles, when he saw Joan's horse, urged the girl to join the race.

#### 3. Pauses

Do not insert a comma to mark the very slight pauses sometimes made in oral reading.

In autumn the wild geese leave the north for their winter home.

He was an officer in, and financially responsible for, the bank. [In suspended constructions a comma does effectively compel a pause. But such sentences are awkward. SAY He was an officer in the bank and financially responsible for it.]

#### 4. Omissions

Commas seldom replace omitted words.

He said \* he would go. [*That* omitted. No comma.]

She asked \* \* my name. [*Me* or *me for* omitted.]

Why \* \* \* so unhappy? You walk as if \* \* weary.

The first dancer takes three steps; the second, two; and the third, one. [Commas certainly aid clearness here, but since their use can be explained by 25c there is no real need for a special rule about omitted words.]



For each marked place write *No* if no comma is required. If a comma is correct, write a figure (1 to 7) to indicate the rule.

When to Use Commas	When NOT to Use a Comma
To Separate	To Separate Inseparables
1. Main Clauses with <i>and</i> , <i>or</i> , <i>but</i> , <i>for</i>	A. Subject-verb
2. Items in Series (unless <i>and</i> or <i>or</i> is used throughout)	B. Verb-completer
To Set Off	C. Preposition-object
3. Appositives	D. Connective-clause
4. Items in Dates or Addresses	E. Adjective-noun
5. Conversational Interrupters	F. Two subjects, verbs, objects, or modifiers joined by <i>and</i>
6. Directive Expressions	
7. Non-restrictive Modifiers	
<hr/>	
Antonio is a violinist $\vee$ but I am only a fiddler.	1 .....
Lunch consisted of $\vee$ bread, butter, and milk.	2 .....
Choose a wife partly by eye $\vee$ and partly by ear.	3 .....
Please write to the Patent Office $\vee$ Washington $\vee$ D. C.	4 .....
Mrs. Redman picked up a flat, green $\vee$ basket.	5 .....
She asked us boys $\vee$ how many bones are in the hand.	6 .....
How did you know $\vee$ this was my writing?	7 .....
Yes $\vee$ you may have two new proofs by Saturday.	8 .....
Judson $\vee$ order Dr. Morris's car for 8 a.m.	9 .....
The Indians asked us $\vee$ what we were doing.	10 .....
1 knew you when $\vee$ you were a rosy little girl of six.	11 .....
Let's call Mary $\vee$ who knows where to find things.	12 .....
On Tuesday $\vee$ November 3 $\vee$ the first snow fell.	13 .....
To be honest $\vee$ is a good policy. To cheat $\vee$ is unwise.	14 .....
"These tribes" $\vee$ he said $\vee$ "lived on fish and berries."	15 .....
Miss Long $\vee$ the leader $\vee$ invited Mr. Bretz $\vee$ a socialist.	16 .....
We mixed the salad $\vee$ and Joy arranged it on the plates.	17 .....
A man asked me $\vee$ where the nearest hotel was.	18 .....
The four alkalis are $\vee$ potash, soda, lithia, and ammonia.	19 .....
Some one has $\vee$ I fear $\vee$ been playing a trick on you.	20 .....

For ten sentences on this page the right answer is *No*.

Our cabin was near the richest mine √ the Golden Cycle.	21	.....
After a time Stan √ my roommate √ suggested that we go to the Wigwam Theatre √ where we had never been before.	22	.....
Now √ however √ taxes are a tremendous item in living costs √ and we require a business-like administration of the nation's finances.	24	.....
My home town, Grand Island √ has a good municipal light plant √ and an excellent water system.	26	.....
Today √ in fact √ they are forced to seek cover in forests √ and out-of-the-way places.	28	.....
All good level-headed business men √ will admit that it pays to advertise.	29	.....
A proverb says, "A hundred tailors √ a hundred weavers √ and a hundred millers √ make three hundred thieves."	30	.....
The best songs √ Father said √ were "Just Been Wond'ring All Day Long" √ and "I Love a Little Cottage."	31	.....
The skipper unlaced a somewhat soggy boot √ and frowned again.	32	.....
In China √ and in India people eat bamboo shoots and bamboo seeds √ and these things are good, too.	33	.....
"So you lost the key √ " said Bert in a tone of exasperation. "Well √ women are always losing things."	34	.....
You ought to know √ my boy √ that puns on people's names are dangerous.	35	.....
Cyrus kept the tug √ but three of the boats— <i>Anita, Troller</i> √ and <i>Finny Boy</i> —he sold at auction for \$555.	36	.....
Trenton √ the capital of New Jersey √ is on the Delaware.	37	.....
Trenton √ New Jersey √ is on the Delaware River.	38	.....
Trenton √ which is the capital of New Jersey √ is on the Delaware River.	39	.....
In the party were √ a guide, a cook, and an engineer.	40	.....
The foreman √ who had gone ahead √ waited for us in Lompoc.	41	.....
Put in with the meat √ two or three carrots and three or four turnips cut in squares √ a pint of peas √ a cauliflower, and a little √ onion or garlic.	42	.....
	43	.....
	44	.....
	45	.....
	46	.....
	47	.....
	48	.....
	49	.....
	50	.....

## 28. QUOTATION MARKS

### a. Ordinary Quotations

In dialog each separate speech is enclosed in quotation marks. Every change of speaker is indicated by a new paragraph.

Mr. Curtis stalked in and growled, "Good morning, Stephens. What's up? Any new business?"

"Good morning, sir. Yes, there is something—" The clerk hesitated.

"All right. Out with it!" snapped Curtis. "I'm in a hurry."

From his desk the clerk picked up a sheaf of papers. "The Potter Pepper Company has brought suit against you for eighty thousand dollars."

A quotation within a quotation is enclosed by single marks.

She said, "His exact words were, 'Sell fifty shares at 104.'"

If one speaker's words continue through several paragraphs (as in an account of a lecture) quotation marks are placed at the beginning of each paragraph but at the end of the last paragraph only.

### b. Broken Quotations

Only the exact words of a speaker or writer may be quoted. Speech tags like *he said* must stand OUTSIDE the quotation marks. *He said* is set off by two commas (unless a stronger mark like a period makes one of the commas unnecessary).

Within a Clause	{	A <u>comma precedes</u>	and a comma follows.
		"It is time,"	<i>he said,</i> "to begin work."
Ending a Statement	{	A <u>comma precedes</u>	and the period follows.
		"It is time,"	<i>he said.</i> "We must go."
Ending a Question	{	A <u>question mark precedes.</u>	The period follows.
		"Is it time?"	<i>he said.</i> "Is it one o'clock?"
Before a Semicolon	{	A <u>comma precedes</u>	and a semicolon follows.
		"It is time,"	<i>he said;</i> "it is one o'clock."

Often the directive expression should form a separate sentence. Detachment is frequently desirable for variety, sometimes necessary for idiom.

*Helen spoke next. "I think you were rude and selfish."*

*"What about you girls?" Dale paced the floor nervously. "You acted like cats."*

Note 1. Quote books accurately, word for word, letter for letter. Omissions from a quotation are represented by dots. Insertions made by the person quoting are included within brackets.

"The world will little note . . . what we say here [the battlefield of Gettysburg], but it can never forget what they did here."

### c. Combination with Other Marks

Commas and periods come before the second quotation mark.\*

"We want a salesman," he continued, "to work out of St. Louis."

A question mark or an exclamation point stands inside if it applies to the quotation, outside if it refers to the sentence as a whole.

"Come in!" Red Roberts shouted. "Can't you read the sign?"  
Did the messenger say "I don't know where to go?"

### d. Miscellaneous Don'ts

Do not use quotation marks where they are not needed—

1. In Indirect Discourse: He said *that we were lost*.

Quotation marks must enclose THE EXACT WORDS SPOKEN and nothing, not even a single word, more. Make a test by reading aloud. A man who is lost will not say, word for word, "That we were lost." Hence this statement is not a direct quotation.

2. Around the title of a theme (unless the title is actually borrowed).

3. To enclose fragmentary proverbial phrases presumably familiar to the reader: *sadder and wiser, nip and tuck, wits were wool-gathering*.

4. To enclose technical terms recognized to be such by the reader: *static, play a rubber, overhead expense, corner the market*.

5. To enclose slang readily recognized as such by the reader: *all in, applesauce, bunk, rough-house, sting*.

6. To enclose nicknames: *Al Smith*.

7. To label humor or irony when the implication is obvious enough to the reader: This mule had a powerful chassis and non-skid feet.

### e. A Review of the Apostrophe

In a contraction use an apostrophe where a letter is omitted.

can't, don't, it's (= it is), o'clock (= of the clock), you're (= you are)

To form the possessive

Personal pronouns never take an apostrophe (its, ours, yours).

<u>Nouns NOT ending in s add 's</u>	{	a boy + 's = a boy's hat
		men + 's = men's hats
<u>Nouns ending in s add '</u>	{	boys + ' = boys' hats
		ladies + ' = ladies' hats

Note 2. The plurals of letters or figures may be formed by adding 's:

Dot your i's and cross your t's. Bankers bought Liberty 4's (or 4s).

#### \* PREVAILING AMERICAN USAGE

Commas and periods are placed before the second quotation mark; semicolons after.

The census records such trades as "scribbling miller," "devil feeder," "pug boy"; queerest of all is "decomposing man."

"Do unto others," he said, "as you would have others do unto you."

#### OXFORD PRESS USAGE

Any mark is placed inside if it belongs to the quotation; otherwise outside.

The census records such trades as "scribbling miller," "devil feeder," "pug boy"; queerest of all is "decomposing man."

"Do unto others," he said, "as you would have others do unto you."

*Write the first and the last words of each direct quotation. Place one quotation mark and one other mark (comma, period, or question mark) before or after the word.*

1. Tony explained that spaghetti is made from a hard variety of wheat. Then he added Its a kind that doesn't grow in this country, you know
2. At last the steward popped in. Sir dinner's ready he said. He went on to tell me that I was one of ten on the ship who were not seasick.
3. Dad you must know Mulligan. He was the first man to sail around the world. There's a cape named after him in South America said Bob.
4. Oh you needn't worry I haven't a penny today he answered gayly.
5. Buddy that's our suitcase back there on the platform said the sophomore in a kind voice.
6. Mother if only you'd urge Father more, he would buy that car from the Davises Helen persisted.
7. The Lord asked where Abel was. Cain answered Am I my brother's keeper
8. Nell I'm held up with a flat tire. Can you wait dinner for me until eight oclock Mr. Jeffers inquired over the telephone.
9. Henry are you going to take the dog to church with you asked Mr. Davis, the Methodist minister.
10. Henry looked surprised and bending down had a whispered conversation with Jack. No Jack doesn't want to. Not today. Jack doesn't like long sermons. Do you, old fellow
11. The minister looked hurt and promised Ill be very, very brief. I'll stop at twelve oclock
12. Well Jack will be there if he doesn't see a rabbit laughed Henry.

Four of the words you wrote require apostrophes. Did you put them in?

13. Miss have you a book on the subject of \_\_\_\_\_  
palmistry Marie asked. \_\_\_\_\_

14. Yes but I'm afraid it's now pretty well \_\_\_\_\_  
thumbed the librarian replied. \_\_\_\_\_

15. Huh I got myself into a nice mess. Guess \_\_\_\_\_  
I talk too much he added ruefully. \_\_\_\_\_

16. The dowdy little woman smiled in quick and \_\_\_\_\_  
friendly response. Well there's hardly enough left \_\_\_\_\_  
of the boy to tell what he does look like she said.

17. Yes but a few weeks of this Florida sunshine \_\_\_\_\_  
will fatten him up again replied Phyllis. \_\_\_\_\_

18. Walter scowled at the lined-up motors. Well \_\_\_\_\_  
where is she? Didn't she know we were taking the 4:15 \_\_\_\_\_

19. Hush here she comes through the door this \_\_\_\_\_  
minute warned Mildred as she glimpsed the fur- \_\_\_\_\_  
coated figure of her sister Dont talk so loud, or \_\_\_\_\_  
she'll hear you \_\_\_\_\_

20. No I'm afraid I can't play again tomorrow \_\_\_\_\_  
morning she told Miles when they were alone for \_\_\_\_\_  
the moment Were going to Detroit to meet a friend \_\_\_\_\_  
from California \_\_\_\_\_

21. Miles's quick disappointment was written all \_\_\_\_\_  
over his face when he answered Youre going to be \_\_\_\_\_  
busy on Wednesday too, aren't you \_\_\_\_\_

22. Aunt Kit asked anxiously Wont you be ashamed \_\_\_\_\_  
of our old-fashioned clothes \_\_\_\_\_

23. Why I don't know what you're talking about \_\_\_\_\_  
at all hedged little Alice, hiding the cakes behind her. \_\_\_\_\_

Four of the words you wrote require apostrophes. Did you put them in?  
Deduct 1 per cent for each wrong mark or word.

## 29. REVIEW OF PUNCTUATION

### a. End Marks

End questions with question marks, and other sentences with periods (unless emphasis requires an exclamation point instead).

Where were you? I? Yes, you. I was here. Asleep? Don't flatter.

He asked where I was. [An indirect question—not the words spoken.]

No! Get out! Oh, I'm sorry! [The exclamation point comes at the end of the sentence unless *oh* is to receive long and isolated emphasis.]

The question mark and the exclamation mark may be used within a sentence. They are never followed by a comma or a period but *replace* these marks.

Note 1. An abbreviation is followed by a period as a part of the spelling: Dr. Mr. etc. (see 40c Note 2).

### b. Semicolon

Use a semicolon between main clauses NOT joined by *and*, *or*, *but*, *for*.

The boy slipped away through the trees like a rabbit; his little brown feet hardly rustled.

### c. Colon

Use a colon to introduce a long or formal direct quotation.

He replied as follows: "It is true, as the chairman says, that . . ."

He said, "It is true." [Short.] He said that it was true. [Indirect.]

Use a colon before an explanation or enumeration used as an appositive.

His favorite heroes were Americans: Lincoln, Jackson, Roosevelt.

His favorite heroes were Lincoln, Jackson, Roosevelt [NOT appositives].

The apparatus consists of three parts: a stand, a cup and a tube.

The apparatus consists of a stand, a cup, and a tube [NOT appositives].

### d. Dash

In handwriting make the dash long lest it be taken for a hyphen.

In typewriting use two or three hyphens in sequence, thus ---

Use a dash to denote hesitancy, a sudden change, or a breaking-off.

I—I forget. He was—didn't his wife leave him? What—

Use a dash to denote omission of words, letters, or figures.

Long voyages—great lies. Madame B—. Pages 10–12.

Use a dash before a word which summarizes a preceding statement.

There was one whom he did not forget—his old mother. [A comma would be right but far less *expressive*.]

## Dashes in Pairs

Use two dashes to set off appositives and other interrupters which are either emphatic or complicated by internal commas.

The sailors nibbled what little bread was not water-soaked—for they had lost all their bacon—and caught rain water to drink. [Commas would do, but how much more lively and emphatic the dashes are.]

Almost anybody—an enemy, a child, a fanatic—might be an accuser.

e. Parentheses (also called *curves*)

Use parentheses for business confirmations, for humorous asides and confidential explanations, and in general for slipping information in tactfully, in the least conspicuous way. Whereas dashes emphasize the element between them, curves submerge it.

I enclose five (5) dollars. I enclose five dollars (\$5).

When we began climbing the mountain (really, it was only a hill) we joked about its snow-capped summit (mere rocks) and its glacial plateau (a patch of Snow-on-the-Mountain).

Nearly all the methods of payment by results (piecework, premium, bonus, etc.) base wages on quantity rather than quality of products.

Note 2. A parenthesis follows immediately after a word, without an intervening comma. A comma or semicolon is placed *after* the final curve if one would be necessary were the parenthetic statement removed. A parenthetic statement included *within* another sentence ordinarily begins with a small letter and is not followed by a period.

She inherited a fortune (her uncle was an oil operator in Texas), and naturally she went to Paris to spend it.

## f. Commas

Use One Comma to Separate

- |  |   |
|--|---|
| 1. <u>Main Clauses linked by</u><br><i>and, or, but, for.</i>                      | { He wrote to May, and Joe and Sue looked on.<br>She pleaded and scolded, but he was unmoved. |
| 2. <u>Items in Series (unless <i>and</i><br/>or <i>or</i> is used throughout).</u> | { cool, clean clothes pie, cake, and lemonade<br>sugar and spice brass or bronze or copper    |

Use Two Commas to Enclose

- |   |  |
|---|--|
| 3. <u>Appositives</u>                           | For a long time Akron, <i>a city in Ohio</i> , was my home.  |
| 4. <u>Items in Dates</u><br><u>or Addresses</u> | { For several years Akron, <i>Ohio</i> , was my home.<br>On October 10, <i>1936</i> , the policy expires.  |
| 5. <u>Conversational</u><br><u>Interrupters</u> | { direct address Get up, <i>you salamander</i> , and eat breakfast.<br>interjections I'll be there, <i>oh</i> , about eight thirty.<br><i>yes</i> and <i>no</i> <i>Yes</i> , we won. <i>No</i> , <i>no</i> , you couldn't. |
| 6. <u>Directive</u><br><u>Expressions</u>       | { speech tags "Our firm," <i>he said</i> , "is making money."<br>and thrown- My cousin Alice is, <i>I find</i> , hard to manage.<br>in words I do not, <i>however</i> , agree with you entirely.                           |
| 7. <u>Non-restrictive</u><br><u>Modifiers</u>   | { For a long time Akron, <i>which is a busy manufacturing city in Ohio</i> , was my home.  |



Judge the thought and mood of each sentence: calm statement (.), question (?), exclamation (!), broken sentence (—), or formal introductory sentence (:). *Write the appropriate end-mark.*

1. When shall we three meet again -----
2. This is the end of the trail -----
3. Oh that we two were maying -----
4. Hu-s-s-h, or they'll hear us -----
5. Well, Miss Blake, I think an allegory is a kind of -----  
er, a sort of
6. This is important if true -----
7. How true that is and how astonishing -----
8. Are you certain that it is true -----
9. Oh, yes, I *could* do it, but -----
10. Tonight the family have gathered around the fire- -----  
place, and I wish, oh, how I wish
11. The speaker concluded with the following summary -----
12. Is honesty nothing more to you than the best policy -----
13. Stick up your hands and keep 'em high -----
14. Fertilize your farm with brains -----
15. "That will be all, thank you," said the customer -----  
pleasantly
16. Drop it and make tracks out of there -----
17. What a terrible mistake I have made -----
18. I had made a terrible mistake -----
19. Did you ever meet anyone so charming -----
20. If you wish to learn the highest truth you must begin -----  
with the alphabet
21. Button up, Jackie; aren't you cold -----
22. There's the twelve o'clock whistle at last -----
23. Can cacti be grown from seed, and if so how -----
24. Yo-o-h-o, over there—Can you hear me -----
25. I enclose a check for five (5) dollars -----

26. What kind of bird is that -----
27. How beautiful that bird is -----
28. That bird is a sacred ibis -----
29. Hush! I won't hear another word from you -----
30. These are the closing sentences of Mr. Gray's elo-  
quent tribute -----
31. What a surprise you gave me -----
32. A coal barge trailed a plume of smoke against the sky -----
33. How the lightning flashes -----
34. What foolish things people do with their money -----
35. It is really easier to earn money than to spend it  
wisely -----
36. Do our teachers remember how they felt as students -----
37. Most people forget how things were in their youth -----
38. Kegs thumped down carelessly on the hollow wharf -----
39. I'll never truckle to the old rascal—never -----
40. Of course the work is hard, but what else could you  
expect -----
41. For goodness' sake shut that door before we freeze -----
42. It is amusing to hear a mocking bird swear at a cat -----
43. Stop! Look! Listen -----
44. The kinds of governments are as follows -----
45. Why not reorganize your club with new officers and  
a better constitution -----
46. What a fool he must have been -----
47. Has Christianity ever been given a fair trial -----
48. The cleverest of lies lasts only a week -----
49. I'd give the world to—Oh, what's the use -----
50. Your greatest enemy is contentedness, complacency  
with a little knowledge -----

These sentences should be separated into two main clauses. *Write the correct mark (comma or semicolon) and the word following (, and ; it).*  
Review the rules under article 25.

1. He wrote a letter to us and the *Times* printed it. \_\_\_\_\_
2. Put it in your pocket, John I'm afraid I'll lose it. \_\_\_\_\_
3. I'm seldom at home my work makes me travel. \_\_\_\_\_
4. The dog is a coward she barks at her own shadow. \_\_\_\_\_
5. The blacksmith is at work but where are the pack-  
ers and porters? \_\_\_\_\_
6. It was stuffy below deck and the porthole was small. \_\_\_\_\_
7. People are sheep they must follow a leader. \_\_\_\_\_
8. It's treacherous horses are often mired there. \_\_\_\_\_
9. Our guess was wrong we went north instead of east. \_\_\_\_\_
10. A man's lies get him in trouble and his lawyer's  
get him out. \_\_\_\_\_
11. It began to drizzle and soon rain splashed down. \_\_\_\_\_
12. Get up and close the door or I'll do it myself. \_\_\_\_\_
13. I haunt the shops but the twins like the hotel lobby. \_\_\_\_\_
14. I need a fiver, dad for I'm getting low. \_\_\_\_\_
15. One order is already on the way and the other is  
almost ready for delivery. \_\_\_\_\_
16. Carl scorned advice he liked to make mistakes. \_\_\_\_\_
17. She's a ladylike cat she drinks from a silver plate. \_\_\_\_\_
18. Here was a dense wood it was dark even at midday. \_\_\_\_\_
19. Dogs have keen smellers they know where meat is. \_\_\_\_\_
20. In the storeroom it was dark only a little daylight  
came in through the one dim window. \_\_\_\_\_
21. It rains and the chickens sulk under the corn crib. \_\_\_\_\_
22. Don't make a racket Henry's mother is sick. \_\_\_\_\_
23. The wise man talks but the foolish woman wins. \_\_\_\_\_
24. There is iron in the clay hence the bricks are red. \_\_\_\_\_
25. The war broke out and I tried to enlist as a gen-  
eral. \_\_\_\_\_

*Are commas required at the marked places? Answer Yes or No.*

Two Items (one comma or none)

- 26. Eatmuch and Sleepforever are very √ very lazy -----
- 27. their fingers left dark streaks in the light √ brown fur -----
- 28. the screen door had a dusty √ disappointing look -----
- 29. a little √ old man took a brassy and hit the ball -----
- 30. rough √ home-made furniture for a fair young bride -----

Three Items (two commas or none)

- 31. wild geese √ ducks √ or other migratory birds -----
- 32. peaches √ and pears √ and many, many other fruits -----
- 33. houses in Algiers are square √ substantial √ flat-roofed -----
- 34. Fort Preble √ and Swan Island √ and Casco Bay -----
- 35. the average family—counting those related by blood -----  
 √ marriage √ or adoption—numbers 3.81 persons
- 36. railways √ airways √ and waterways are uniting -----
- 37. oriental rugs √ gay tapestries √ and silk hosiery -----
- 38. Aunt Maria was spry √ and short √ and red-haired -----
- 39. bonds of Poland √ Switzerland √ or Denmark -----
- 40. then follows a shower of saucepans √ pots √ and dishes -----

Three or Four Items

- 41. a dressing table √ a bookcase √ a lamp √ and chairs -----
- 42. the litter of old boxes √ broken chairs √ rusty tin cans -----
- 43. a maze of flasks √ and tubes √ and fuming apparatus -----
- 44. iron and coal √ beef and pork √ wheat and corn -----
- 45. he ran up the aisle √ leaped to the platform √ and -----  
 stood shaking down one trouser leg
- 46. guns √ traps √ snowshoes—all one expects in a cabin -----
- 47. *Cinderella* √ *Jack and the Beanstalk* √ *Hansel and Gretel* -----
- 48. over rocks √ and ditches √ and logs √ and a wire fence -----
- 49. the U.P. √ the S.P. √ and the C. and N.W. railroads -----
- 50. grandma's supper of fried eggs √ fried potatoes √ -----  
 bread and tea √ and a little dish of puckered apple  
 pickles.

Review—Knowing What a Sentence Is

Which are they?

Answer by number.

Fifteen numbered passages on this page are NOT complete sentences.

}	-----	-----	-----	-----	-----
	-----	-----	-----	-----	-----
	-----	-----	-----	-----	-----

*Write each interrupter, placing punctuation before it and after it.*

1. The deed was signed on June 6 1930 and recorded the next day. -----
2. Send the package to 2912 Eastlake Drive Fort Worth by parcel post. -----
3. In Adams County Ohio we visited the famous Serpent Mound. -----
4. The new instrument they say makes blind flying possible. -----
5. In 1860 the riders of the Pony Express were carrying news from St. Joseph Missouri to the coast in thirteen days. -----
6. In October 1769 he joined with his father-in-law in establishing a stock farm. -----
7. Children it is true can memorize facts and stories more easily than adults can. -----
8. Ringling Brothers started out with their first circus from Baraboo Wisconsin in 1884. -----
9. "Of all metals" he said "gold is the one that can be rolled into the thinnest sheets." -----
10. "Between 50 and 75 per cent of our profits" Harris wrote "are made on items selling at 50 cents and under." -----
11. Their last chief Eagle Feather had been wounded and wandered off into the hills to die. -----
12. This new waterless soap Mr. Scott is designed especially for motorists and mechanics. -----
13. Caesar it is said knew the names of all the veterans in his devoted Tenth Legion. -----
14. The name of the winner is not of course to be published until May 20. -----
15. The Catskills lie mainly in Green County New York and cover an area of about five hundred square miles. -----
16. On Monday August 10 we motored to Monterey California and had lunch at the Hotel del Monte. -----

17. Last Friday April 13 my uncle's garage  
and car burned. \_\_\_\_\_

18. You know my boy how I feel. \_\_\_\_\_

19. Since the circus had to make a long jump  
of 335 miles from Springfield Massachusetts to  
Montreal Canada we expected it to be late. \_\_\_\_\_

20. "Well aren't you riding with me this morn-  
ing Bob?" [At the beginning or end of a sentence  
an end mark replaces one comma.] \_\_\_\_\_

21. "No I'd rather not until my spine gets over  
creaking every time I move" he replied. \_\_\_\_\_

22. On January 12 we placed an order with  
your local representative Mr. Hope. \_\_\_\_\_

23. "Uncle what would you rather have for  
your Thanksgiving dinner" I asked "a big turkey  
gobbler or a fat young gander?" \_\_\_\_\_

24. Well women can always be depended on to  
make a fuss over nothing Tom. \_\_\_\_\_

25. You can't imagine Helen what a dismal  
little hole our boarding house is. \_\_\_\_\_

26. "Dick isn't it time you got news about the  
contest" I asked. \_\_\_\_\_

27. The circus clown is named "Joey" after a  
famous English buffoon Joseph Grimaldi. \_\_\_\_\_

28. Sarah have you any more clean guest towels? \_\_\_\_\_

29. The nuisance of kinked wire is ended it is  
said by an electric plug with a swiveling base. \_\_\_\_\_

30. Write to 604 Race Street Boston for a price  
list of albums and supplies. \_\_\_\_\_

31. Pshaw they're harmless as those tame geese  
you used to have Mr. Gray. \_\_\_\_\_

32. Yes everything about the old Leadbetter  
house is a wreck. \_\_\_\_\_

33. "She is pretty" said Bob "but what a voice." \_\_\_\_\_

Write **NR Yes** or **R No** to indicate whether the italicized passage is Non-restrictive (set off by commas) or Restrictive (no commas required).

1. I never feel comfortable in clothes *which are too tight*. -----

2. I must take off these shoes *which are too tight*. -----

3. Business men *who are dishonest* are a menace to the community. -----

4. Old Mr. Osgood *who is dishonest* is losing more customers every day. -----

5. My father *who dislikes static* still insists on buying cheap radio sets. -----

6. People *who live in glass houses* should never throw stones. -----

7. Harriet is very sensitive about her crooked nose *which was broken in two places*. -----

8. A nose *that is red* arouses suspicion. -----

9. The next morning I was standing on the deck of the little steamer *that plies up the St. Louis River to Fond du Lac*. -----

10. Those *who are always in trouble* blame fortune. -----

11. The Consumers' Rock Company has ordered a new truck *which dumps and piles bricks at the same time*. -----

12. The Farmer's and Merchant's Bank *in which we had deposited our savings* closed early on Saturday afternoons. -----

13. My nephew made a model of the airplane *which Post and Gatty flew around the world*. -----

14. After having braved the bronze dragon we entered Chin Chong's candle factory *which looked like a cave from the Arabian Nights*. -----

15. San Francisco's Chinatown *which is a place of squalid beauty* is visited by all tourists. -----

16. It is popular with those *who have never seen the real Orient*. -----

17. Deep snores came from Tinker *who had stretched himself out in front of the fireplace.* -----

18. Have you seen the man *who is moving into the house next door?* -----

19. Henry VIII married Anne Boleyn *who had been a lady-in-waiting to his first wife, Catherine.* -----

20. An Italian inventor has perfected a machine *that turns grain directly into bread in the home.* -----

21. A long cigar hung languidly from Mr. Crane's lips *which were drawn in a satanic sort of smile.* -----

22. Her eyes never wavered from the prisoner's face *which was haggard from much suffering.* -----

23. The gas "krypton" *whose name means the "mysterious" gas* is very rare. -----

24. For these important negotiations in South America we want to send a man *who is interested in his work.* -----

25. Persons [*who are*] *interested in their own affairs* seldom meddle with those of others. -----

26. Our ancient hack driver [*who was*] *dreaming of the days before motor cars* trotted us out to the suburbs. -----

27. In 1815 George Rapp founded New Harmony [*which was*] *a religious communistic settlement.* -----

28. Lincoln's Gettysburg Address [*which was*] *written in 1863* is a masterpiece of conciseness. -----

29. On the following morning [*which was*] *Saturday* we called at the Shirley Hotel, where the Claytons are staying. -----

30. The Claytons [*who are*] *staying at the Shirley Hotel* will be here until Monday, when they return to Duluth. -----

31. Except for brief stops [*which they made*] *to rest the horses* they kept steadily on until sundown, when [= and then] they made camp. -----

32. Nearly every bad habit *that a dog learns* when he is little is the fault of the owner rather than the dog. -----



30. SPELLING OF COMMON WORDS

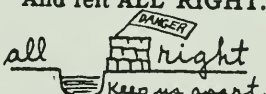
Master two hundred common words (167, 173) and any others that you yourself habitually misspell. Use spelling strategy, special tactics adapted to particular kinds of words: (a) Visualizing, (b) Pronouncing, (c) Concentrating on trouble spots, (d) Drilling on demons, and (e) Knowing a few common rules.

a. Visualizing

Invent mnemonics\* to impress special words upon your memory. Group like words together. Similar things are most easily remembered together because one tends to call up the other. Like memories reinforce each other; unlike memories cancel each other.

hopeful	cupful	cupfuls	dis + agree = disagree (not diss)
careful	spoonful	spoonfuls	dis + approve = disapprove
useful	mouthful	mouthfuls	dis + appoint = disappoint
helpful	handful	handfuls	dis + appear = disappear
healthful	armful	armfuls	

The following are different types of mnemonics made by students.

A cEmEtEry is full of ee's	prefer + red = preferred	
LABOR in labORatory	Philip + pines = Philippines	
stationary: think of stand	principal, adjective	In capitOl
stationery: think of letter	a simple principle	find a dOme
to get her = together	find sin in business	principle = rule principal = main
P-uliar words:	Occurred to you?	
Here's develOP—LOP off e;	Double the tail and the head	
StoPPed has always double p.	Of cur in oc cur red.	
sep AR ate	pos\$e\$\$	We fed and LED
gramm AR		The mule to bed.
Niag AR a	an occas\$ional	He slept all night
h AR e	flash	And felt ALL RIGHT.
	of lightening	
TENN ESSE	Cin cin nat i	
		A tall height
		Is tall right.

Even if you spend ten minutes trying to invent some such device and fail, ten minutes of keen attention will impress a word upon your memory so well that you will not forget. The mnemonic should not be elaborate; the simpler the better. Nonsense is often more memorable than sense. Colors or unusual lettering may be used to emphasize trouble spots. Some devices may appeal to the ear in the form of jingles; some may appeal to the eye in the form of graphs; some may appeal to ear and eye.

\* A mnemonic device is a device to assist memory (*nē-mōn'īk*, the first *m* being silent as in the Greek *mneme*, memory, and *Mnemosyne*, goddess of memory).

### b. Spelling by Ear

Make your ears and your vocal muscles aid your eyes in learning.

A great many words are spelled exactly as they sound. One of the most helpful habits is to *syllabicate*—to pronounce the word so slowly that it *breaks apart* at the syllable divisions—and spell aloud. Then pronounce slowly once or twice more, *writing* the word as you do so. Finally pronounce *quickly*, with exaggerated *force*, and mark the accent. This practice helps you to master long words.

ac com mo date	dis ap prove	veg e ta tion	in con ven ience
oc ca sion	dis ap poin ted	pro nun ci a tion	a pol o gize
op po nent	dis ap peared	char ac ter is tic	em pha size
op por tu ni ty	in ter pre ted	par tic u lar	crit i cize
ac ci den tal ly	con spic u ous	Feb ru a ry	crit i cism
com mit tee	pur su ing	nec es sa ry	mur mur
o mit ted	prom i nent	em bar rassed	ro man tic

### Misleading Pronunciations

Do not be led into errors in spelling by wrong pronunciations. These words can be spelled by ear if pronounced slowly, distinctly.

Neglected Consonant	Neglected Vowel	Mangled Syllable	Transposed Letters
rec og nize	lab o ra to ry	per form ance	vil lain
gov ern ment	tem per a ment	per spi ra tion	trag e dy
prob a bly	bound a ries	por tray	lone ly
i den ti ty	soph o more	mis chie vous	mar riage
quan ti ty	in ter est ed	griev ous	guard
kin der gar ten	li bra ry	hun dred	
part ner		chil dren	

Is the unstressed vowel *a* or *e*; *er* or *or*; *i* or *a*? You never feel sure unless you focus attention on the single dim letter. Master the uncertain words by grouping similar ones and practicing until your accuracy becomes automatic.

### A Group of *e* Words

excellent	describe	existence	benefited	independent
different	description	occurrence	cemetery	superintendent
efficient	despair	experience	secretary	mathematics
apparent	destroy	audience	tendency	vegetable

### A Group of *i* Words

imitation	definite	miniature	divided	politics
invitation	definition	parliament	divine	infinite
imagination	original	sacrifice	irresistible	ridiculous
eliminated	optimistic	intelligence	permissible	optimism

### A Group of *a* and *o* Words

separate	preparation	grammar	governor
magazine	fundamental	appearance	doctor
restaurant	laboratory	pleasant	humorous

### c. Finding the Trouble-Spots

Concentrate your attack on trouble-spots—points (like the *A* in sep*A*rate) where the danger lies. In the grade schools *many* words are misspelled in *many* ways. In high school the danger is concentrated in a few hundred words, and usually in a definite part of a word. Our problem is simplified if we attack first the common trouble spots in common words.

Pronounce carefully, exaggerating the trouble spot. When you learn that the trouble spot of *independEnt* and *superinten-dEnt* lies in the unaccented *E*, stress this vowel, pronouncing *in-de-pen-dEnt*, *sup-er-in-ten-dEnt* until the *dEnt* is registered in your memory.

#### Obscure Vowels

Trouble spots often occur in unaccented syllables. In the following pairs the uppermost word is hard to spell because the boxed vowel is not accented. The lower word is easy to spell because the boxed vowel is accented.

grámm[á]r	aríthm[e]tic	acád[e]my	pól[i]tics	ríd[i]cule
gramm[á]tical	arithm[é]tical	acad[é]mic	pol[í]tical	rid[í]culous
défn[i]te	comp[e]tition	prepár[a]tory	d[e]spáir	
def[í]n[í]tion	comp[é]tition	prep[á]r[á]tion	d[é]sp[é]ra[te]	
def[í]ne	comp[é]te	prep[á]re	rep[é]at	desper[á]tion

#### How to Learn to Spell a Word

1. *Pronounce* each syllable with exaggerated distinctness while looking at the word.
2. *Visualize*. Close your eyes or look aside and, as you pronounce the syllables, think how the word looks. Repeat until you see all the letters on the wall or in the air.
3. *Write* the word while pronouncing the syllables. If you fail, think how the word looks. Shape the letters precisely. Repeat.
4. *Review* later until you have a fixed mental picture of the word.

#### Note 1. Simplified Spellings

A few simplified spellings are in use and have some authority: *altho*, *tho*, *thru*, *thruout*, *enuf*, *catalog*, *dialog*, *program*, *thoro*, *thoroly*. A student who adopts these forms must use them consistently. An apostrophe is never correct in any of the ten words written above (write *altho*, *thru*, nor *altho'*, *thro'*), since the simplified forms are not contractions but alternate spellings.

d. Drilling on the Demons

Some students neglect spelling because the task appears vague or endless. But the task can be made definite, and small. About one fourth of all misspellings are made in one hundred common words. Master first the common words that are most often misspelled.

The First Twenty-five Words \*

too	their	separate	description	stretched
its	believed	existence	definite	across
lose	occasion	immediately	led	together
received	until	beginning	appearance	forty
occurred	principal	opinion	benefited	disappeared

The Second Twenty-five Words †

accommodates	decided	imagination	opportunity	surprise
all right	effect	independent	possess	truly
athletic	experience	interesting	principles	usually
before	grammar	minutes	privilege	weird
business	height	necessary	successful	whether

The Third and Fourth Twenty-five Words

accidentally	desirable	knowledge	pleasant	repetition
advice	didn't	laboratory	preceding	sense
almost	disappointed	laid	probably	shining
already	divided	lightning	proceeded	similar
among	equipped	lying	professor	speech
argument	excellent	meant	prominent	stopped
around	finally	original	quiet	studying
chosen	government	paid	really	succeed
coming	hoping	perform	recommend	tries
controlled	humorous	perhaps	religious	writing

\* Mastering 25 words will cure about 11 per cent of all errors in spelling

† Mastering 50 words will cure about 16 per cent of all errors in spelling.

In preparing this text the author's assistants examined four million words in 15,756 themes written by high school graduates, recording all misspellings.

Number of students (one year's work from each).....	404	Words misspelled only once.....	1,838
Number of themes read.....	15,756	" " " twice.....	818
Number of words read.....	4,033,000	" " " 3 or 4 times... ..	336
Total acts of misspelling recorded... ..	8,352	" " " 5 or 6 times... ..	108
Number of <i>different</i> words misspelled, including proper names.....	3,300	" " " 6 to 9 times... ..	102
		" " " 10 to 24 times... ..	77
		" " " 25 to 80 times... ..	21

A count was made also of errors in punctuation, grammar, and sentence structure, and the practical results were utilized in various parts of this book.

## The First Fifty Words

*Spell out in full the words here spelled in part.*

- |                                   |                                      |
|-----------------------------------|--------------------------------------|
| 1. he is a _____ross the aisle    | 26. vivid i _____agination           |
| 2. won ath _____etic awards       | 27. were tog _____ther again         |
| 3. guides l _____d; we followed   | 28. to be sep _____rate parts        |
| 4. an appear _____nce of neglect  | 29. a tall heigh _____               |
| 5. has had fo _____ty dollars     | 30. strayed from it _____ master     |
| 6. your o _____inion was asked    | 31. gramm _____r lesson              |
| 7. independ _____nt country       | 32. it was a _____ right to come     |
| 8. give a defin _____te answer    | 33. could usu _____lly manage him    |
| 9. my pen has dis _____peared     | 34. my princip _____ reason          |
| 10. it is a good op _____rtunity  | 35. Ellen has de _____ided to go     |
| 11. no oc _____sion for mirth     | 36. his d _____scription of her      |
| 12. will ac _____modate seven     | 37. is befo _____ the court          |
| 13. as it oc _____red this time   | 38. decided w _____ther to go        |
| 14. hope to pos _____s wealth     | 39. the princip _____s of science    |
| 15. she is as suc _____sful as he | 40. he must go im _____diately       |
| 16. don't l _____se your temper   | 41. the w _____rd ghost story        |
| 17. five min _____s later         | 42. wait un _____l noon, please      |
| 18. special s _____prise party    | 43. the begin _____ng of the end     |
| 19. am very tr _____ly yours      | 44. left on bus _____ness            |
| 20. she's eaten t _____ much      | 45. expecting th _____r friends      |
| 21. str _____ched a chain across  | 46. ben _____fit _____d by my error  |
| 22. is int _____ested in books    | 47. good _____ffect on health        |
| 23. has rec _____ved many gifts   | 48. an exist _____nce                |
| 24. quite nec _____sary to sell   | 49. the exper _____nce of a lifetime |
| 25. the privil _____ge is granted | 50. he was bel _____ved to be lost   |

Fifteen passages are complete sentences. Which are they?  
Answer by number.

{	.....	.....	.....	.....	.....
	.....	.....	.....	.....	.....
	.....	.....	.....	.....	.....

## The Second Fifty Words

- |                                    |                                     |
|------------------------------------|-------------------------------------|
| 51. a pro_____essor of zoology     | 76. my advi_____e not being asked   |
| 52. is desir_____ble for all       | 77. wins arg_____ments with me      |
| 53. walks hop_____ng for a ride    | 78. looking a_____ound the house    |
| 54. when light_____ing struck      | 79. finished a_____most all of it   |
| 55. we were wri_____ing letters    | 80. found him l_____ing in bed      |
| 56. had a_____ready left home      | 81. equip_____d with mud guards     |
| 57. pleas_____nt as a summer day   | 82. his sp_____ch ready to give     |
| 58. in prec_____ding installments  | 83. he proc_____ded as before       |
| 59. has a sen_____e of smell       | 84. though p_____haps I am wrong    |
| 60. learn by rep_____tition        | 85. has a knowl_____ge of geometry  |
| 61. and tr_____s to sing opera     | 86. he did_____t answer my note     |
| 62. an excel_____nt remedy         | 87. may be pa_____d in six months   |
| 63. a control_____d company        | 88. she is com_____ng on the bus    |
| 64. as he stop_____d the car       | 89. they look sim_____l_____r to me |
| 65. she can suc_____ed at anything | 90. it has been d_____vided         |
| 66. were lab_____tory assistants   | 91. have la_____d them down         |
| 67. not relig_____us as he is      | 92. accident_____y hit              |
| 68. we can rec_____mend the book   | 93. were prom_____nent actors       |
| 69. have you ch_____sen partners   | 94. wants to p_____form for you     |
| 70. count him am_____ng the rebels | 95. he is a hum_____rous person     |
| 71. I m_____nt the other one       | 96. gove_____ment of the people     |
| 72. as qui_____ as a mouse         | 97. final_____ came back            |
| 73. can prob_____y come            | 98. was orig_____nal in design      |
| 74. we have dis_____pointed her    | 99. were shin_____ng brightly       |
| 75. you should re_____ly try       | 100. will be stud_____ng history    |

Fifteen passages are  
complete sentences.  
Which are they?

{	.....	.....	.....	.....	.....
	.....	.....	.....	.....	.....
	.....	.....	.....	.....	.....
	.....	.....	.....	.....	.....

## 31. SPELLING BY RULES

Be able to spell common words which follow the rules.

a. Words in *ei* or *ie*

When *ei* or *ie* is pronounced *ee*,

*i* comes before *e* except after *c*.

Write I before E					Except after C	
believed	chief	piece	niece	shriek	receive	ceiling
relieved	grief	field	yield	retrieve	receipt	perceive
achieve	thief	siege	wield	mischievous	deceitful	conceive

Exceptions: Neither financier seized either species of weird leisure.

This sentence contains all the exceptions that students frequently meet. The only exceptions very often misspelled are *seize* and *weird*.

## b. Prefixes

Write prefixes without doubling or dropping letters.

dis+appear = disappear	re+collect = recollect	a+cross = across
dis+appoint = disappoint	re+commend = recommend	a+mount = amount
dis+agree = disagree (not diss)	pro+fessor = professor	a+round = around
mis+spell = misspell	un+natural = unnatural	over+rate = overrate
mis+step = misstep	un+noticed = unnoticed	over+run = overrun
mis+spent = misspent	un+necessary = unnecessary	over+rule = overrule

Distinguish by meanings the prefixes *de* and *dis*, *per* and *pre*.

DE = <i>down</i> {	describe (not dis)	PER = <i>through</i> {	perspiration
	description		perform
	destruction		performance
DIS = <i>apart</i> {	disease	PRE = <i>before</i> {	prevent
	dissolve		preceding

Never drop a consonant on adding a suffix.

real+ly = really (not realy)	accidental+ly = accidentally	practical+ly = practically
usual+ly = usually	natural+ly = naturally	general+ly = generally
final+ly = finally	literal+ly = literally	continual+ly = continually
especial+ly = especially	physical+ly = physically	cool+ly = coolly
mean+ness = meanness (not meaness)		stubborn+ness = stubbornness
green+ness = greenness		drunken+ness = drunkenness

For adding a suffix

there are on the next page other rules governing several thousands of words:  
 (c) Changing Final Y to IES, (d) Doubling a Final Consonant, (e) Dropping Final E

## Problem:

What happens to final *y* when a suffix is added?

c. Final *y*

After a consonant *y* changes to *i*;

After a vowel *y* remains *y*.

After a consonant *y* becomes *i*;  
After a vowel *y* stays *y*.

LADY + ES = LADIES

Application: Suppose you do not know how to spell *tries*. Reduce the word to its primary form, *try*. Ask yourself: What happens to final *y* when a suffix is added? If a consonant precedes *y*, the *y* changes to *i*. In *try* the consonant *r* precedes *y*; therefore *y* changes to *i*, and the correct spelling is *tries*.

To form	Consonant <i>y</i> changes to <i>i</i>	Vowel <i>y</i> stays <i>y</i>
Plurals of Nouns	sky, skies      family, families story, stories    hobby, hobbies lady, ladies      enemy, enemies	day, days      valley, valleys boy, boys      monkey, monkeys play, plays    journey, journeys
Derivatives of Verbs	try, tries, tried study, studies, studied hurry, hurries, hurried	stay, stays, stayed play, plays, played enjoy, enjoys, enjoyed
Comparison of Adjectives	lovely, lovelier, loveliest dry, drier, driest	gay, gayer, gayest
Exceptions	Keep <i>y</i> before { Keep the <i>y</i> in studying, carrying and hurrying, -ing.            marrying and worrying	laid, paid, said

## d. Doubling a Final Consonant

Monosyllables and words accented on the last syllable, ending in one consonant preceded by one vowel, double the final consonant before a suffix beginning with a vowel.

Double **1 c**  
after **1 v**  
if it ac-  
cented be.

## STOPPED OCCURRED REFERRED

stop, stopped, stopping, stopper, stoppage	in, inning, inner	hid, hidden
begin, beginner, beginning	up, uppish, upper	clan, clannish
thin, thinner, thinnest, thinning, thinned	wit, witty, wittier	cot, cottage
occur, occurred, occurring, occurrence	forget, forgotten	can, cannery
control, controlled, controlling, controller	shrub, shrubby	Bob, Bobbie
prefer, preferred, preferring	fun, funny, funniest	Scot, Scottish
compel, compelled, compelling	sad, sadden, sadder	drug, druggist
red, reddest, redder, reddish	omit, omitted, omitting	nip, nippers
propel, propelled, propelling, propeller	plan, planned, planning	war, warrior
bag, baggage, bagged, bagging	god, goddess	sum, summary
quiz, quizzes } equip, equipped }	After <i>q</i> , <i>u</i> has the force of the consonant <i>w</i> . Therefore such words as <i>equipped</i> are not exceptions to rule <b>d</b> .	

The reason for the doubling of a consonant is to keep the preceding vowel short. Three thousand words are covered by rule **d**, two thousand by rule **c**.



Application. Suppose we wish to know the number of *ps* in *stopped*, the number of *rs* in *occurred*. First we must reduce the word to its primary form: *stop*, *occur*. Then we apply the three tests of our rule.

- |   |  |
|---|--|
| <p>1. Is it a word of one syllable or a word accented on the last syllable?<br/>             stop—Yes<br/>             oc-cúr—Yes</p> | <p>But <i>of'fer</i>, <i>ben'e fit</i>, <i>pro hib'it</i>—No. The last syllable is not accented; hence the consonant is not doubled in derivatives: <i>offered</i>, <i>offering</i>, <i>benefited</i>, <i>benefiting</i>, <i>prohibiting</i>, <i>prohibited</i>.</p> |
| <p>2. Does it end in a single consonant?<br/>             stoP—Yes<br/>             oc-cuR—Yes</p>                                    | <p>But <i>comE</i>, <i>dinE</i>, <i>opposE</i>, <i>droWN</i>, <i>perfoRM</i>, do not end with a single consonant; hence the consonant is not doubled: <i>coming</i>, <i>dining</i>, <i>opposed</i>, <i>opposition</i>, <i>performance</i></p>                        |
| <p>3. Is this consonant preceded by a single vowel?<br/>             stOp—Yes<br/>             occŪr—Yes</p>                          | <p>But <i>cOIn</i>, <i>nEEd</i>, have more than a single vowel before the consonant; hence the consonant is not doubled: <i>coinage</i>, <i>coined</i>, <i>coining</i>, <i>needy</i>, <i>needed</i>.</p>   |

*Stop* and *occur* pass the three tests; hence the final consonant is doubled in forming derivatives: *stopped*, *stopping*, *occurred*, *occurring*, *occurrence*.

### e. Final e

Problem:  
What happens to finale when a suffix is added?

Words ending in silent **e** drop the **e** when adding a suffix beginning with a vowel, but keep the **e** when adding a suffix beginning with a consonant.

Before a vowel  
Drop the **e**;  
Before a consonant  
Let it be.

COMÉ + ING = COMING

HOPÉ + FUL = HOPÉFUL

SHINÉ + ING = SHINING

NINÉ + TY = NINÉTY

DESIRÉ + ABLE = DESIRABLE

hope, hoping, hopeful, hopeless  
 use, using, usage, useful, useless  
 like, liking, likable, likely  
 grieve, grievance, grievous  
 move, movable, moving, movement  
 prepare, preparing, preparation  
 separate, separating, separation  
 define, definite, definition, definitely

write, writing, writer  
 nine, ninety, nineteen  
 desire, desirous, desirable  
 love, loving, lovable, lovely  
 force, forcible, forceful  
 extreme, extremity, extremely  
 immediate, immediately  
 guide, guidance

shine, shining  
 become, becoming  
 dine, dining  
 sincere, sincerely  
 sure, surely  
 fame, famous  
 sale, salable  
 blue, bluish

Exceptions: noticeable, changeable, courageous (*e* being retained before *a* or *o* to preserve the soft sound of *c* and *g*), dyeing, singeing (to prevent confusion with dying and singing). Very important exceptions: **t r u l y, a r g u m e n t.**

## f. Words Often Confused (Demons Starred)

- \*accept, to receive  
 except, to exclude  
 \*advice, counsel (noun)  
 advise, to give counsel  
 affect, to influence  
 \*effect, to accomplish  
 effect, a result  
 \*aisle, a passage  
 isle, an island  
 \*alley, narrow way  
 ally, a helper  
 \*all right  
 almost  
 always  
 \*all ready  
 \*already  
 all together  
 altogether  
 allusion, a reference  
 illusion, a deception  
 altar, for worship  
 alter, to change  
 berth, a bed  
 birth, origin  
 born, brought to being  
 borne, carried  
 breath (noun)  
 \*breathe (verb)  
 \*canvas, cloth  
 canvass, to solicit  
 \*capital, a city  
 capitol, a building  
 \*clothes, garments  
 cloths, pieces of cloth  
 \*coarse, not fine  
 \*course, route  
 conscience, moral sense  
 \*conscious, aware  
 \*council, meeting  
 \*counsel, advice  
 counsel, to advise  
 consul, officer  
 dairy, a farm  
 diary, a journal  
 decent, moral  
 \*descent, a going down  
 dissent, a disavowal  
 \*desert, barren waste  
 desert, to abandon  
 \*dessert, rich food  
 \*device (noun)  
 devise (verb)  
 \*dining, eating  
 dinning, clamoring  
 dual, double  
 duel, a fight  
 finally, at last  
 finely, minutely  
 formally, properly  
 \*formerly, in the past  
 \*forty  
 \*forth  
 \*fourth  
 four  
 \*freshman (n. or adj.)  
 freshmen (never adj.)  
 gambling, betting  
 gamboling, dancing  
 \*guard, to protect  
 regard, to look at  
 hear (verb)  
 here (adverb)  
 hinder (verb)  
 \*hindrance (noun)  
 \*hoping, wishing  
 hopping, jumping  
 human  
 humane, kind  
 instance, example  
 instants, moments  
 \*its (possessive)  
 \*it's (contraction)  
 \*later, more late  
 \*latter, the second  
 lead (present tense)  
 \*led (past tense)  
 lead, a metal  
 lessen, to diminish  
 lesson, an exercise  
 \*loose, free  
 loose, to set free  
 \*lose, to suffer loss  
 maintain  
 \*maintenance  
 peace, quietness  
 \*piece, fragment  
 \*personal, private  
 personnel, persons  
 \*plain, clear  
 plain, flat country  
 plane, flat  
 plane, flat surface  
 planed, smoothed  
 \*planned, designed  
 precedence, priority  
 precedents, examples  
 \*presence, being present  
 presents, gifts  
 prevail  
 prevalent  
 \*principal, chief  
 \*principle, a truth  
 \*prophecy (noun)  
 \*prophesy (verb)  
 \*quiet, still  
 \*quite, completely  
 respectfully, courteously  
 respectively  
 right, correct  
 rite, ceremony  
 write  
 \*shone, from *shine*  
 \*shown, from *show*  
 sight, view  
 site, location  
 cite, quote  
 \*speak  
 \*speech  
 stationary, fixed  
 \*stationery, paper  
 statue, sculpture  
 stature, height  
 statute, law  
 steal, to take  
 steel, metal  
 \*than  
 then  
 \*their (possessive)  
 \*there (adverb),  
 they're (contraction)  
 \*to (preposition)  
 \*too (adverb)  
 \*two, number  
 weak, not strong  
 week, seven days  
 weather  
 \*whether (conjunction)  
 who's (contraction)  
 \*whose (possessive)  
 your (possessive)  
 \*you're (contraction)

## The Third Fifty Words

*Spell out in full the words here spelled in part.*

- |                                 |                                   |
|---------------------------------|-----------------------------------|
| 1. in a dif_____r_____nt book   | 26. new clot_____s to wear        |
| 2. in the din_____ng room       | 27. now breat_____ deeply         |
| 3. is a_____tog_____ ther wrong | 28. tried to conq_____r Rome      |
| 4. their expen_____es are paid. | 29. the pilot clim_____d out      |
| 5. cried out in d_____spair     | 30. with all conven_____nces      |
| 6. will d_____scribe the man    | 31. all arrang_____ents made      |
| 7. her effic_____ncy is needed  | 32. for an amat_____r actor       |
| 8. he was form_____ly a buyer   | 33. bound for for_____n lands     |
| 9. serve the des_____rt last    | 34. sold 10,000 cop_____s of it   |
| 10. cold days in Feb_____ary    | 35. no, my uncle do_____t mind    |
| 11. had_____t met before        | 36. fell ex_____usted on the bed  |
| 12. absen_____e excused         | 37. told a f_____cinating story   |
| 13. bring a fr_____nd along     | 38. too embar_____sed to move     |
| 14. he spoke forc_____bly       | 39. the palace g_____rd is asleep |
| 15. his plan is appar_____nt    | 40. it was gener_____ly known     |
| 16. the fund_____mental idea    | 41. we'll al_____ays remember     |
| 17. much comp_____tition        | 42. is chang_____ng his clothes   |
| 18. giving a def_____nition     | 43. my new ad_____ess             |
| 19. allowed to ch_____se sides  | 44. written especi_____ly for me  |
| 20. changed its co_____rse      | 45. to give compl_____ments       |
| 21. a finan_____al success      | 46. was car_____ing a box         |
| 22. strict dis_____pline        | 47. small am_____nt of money      |
| 23. always hurr_____ng to go    | 48. dance com_____tee's report    |
| 24. hailing a cert_____n man    | 49. much to disc_____s with you   |
| 25. he couldn't dec_____ve us   | 50. loud noises ar_____sed us     |

Fifteen passages are complete sentences. Which are they?  
Answer by number.

{	.....	.....	.....	.....
	.....	.....	.....	.....
	.....	.....	.....	.....

## The Fourth Fifty Words

- |                                    |                                    |
|------------------------------------|------------------------------------|
| 51. for it_____ a long story       | 76. an invit_____tion to come      |
| 52. his veg_____table garden       | 77. new tend_____ncy               |
| 53. the vill_____ge gossips        | 78. had to sacr_____fice half      |
| 54. their par_____ners in crime    | 79. scientists pr_____ved it       |
| 55. summer pa_____time             | 80. accurate pron_____nciation     |
| 56. has math_____matics classes    | 81. driving t_____ard town         |
| 57. in the soph_____more class     | 82. some sour_____e of income      |
| 58. accent the r_____thm harder    | 83. without lo_____ing his nerve   |
| 59. he should rec_____nize me      | 84. superintend_____nt of schools  |
| 60. it was not pos_____ble then    | 85. careful prep_____rations       |
| 61. he is scar_____ly ready        | 86. a proph_____y of rain          |
| 62. a girl who_____ hat is lost    | 87. made notic_____ble improvement |
| 63. we shall su_____ly be there    | 88. met on W_____nesday night      |
| 64. it would rel_____ve his mind   | 89. like a prof_____sional player  |
| 65. thank you since_____ly         | 90. he was sever_____ly scolded    |
| 66. a perm_____nent job            | 91. one w_____man coming late      |
| 67. new rest_____rant opened       | 92. was refer_____d to you         |
| 68. he is a vill_____n in the play | 93. felt misch_____vous today      |
| 69. were natur_____ly slow         | 94. because you_____ too tired     |
| 70. it's practic_____ly all gone   | 95. I had cut a p_____ce of pie    |
| 71. plan_____ng a party            | 96. word mi_____pelled twice       |
| 72. would s_____ze the chance      | 97. she is me_____ly pretending    |
| 73. he has ni_____ty days to pay   | 98. find a sec_____tary for me     |
| 74. took partic_____arly good care | 99. your presen_____ requested     |
| 75. a large quan_____ty of milk    | 100. is by nature op_____mistic    |

Fifteen passages are complete sentences. Which are they?  
Answer by number.

{	.....	.....	.....	.....
	.....	.....	.....	.....
	.....	.....	.....	.....

## 32. CAPITALS

### Begin with a capital letter

the first word of a sentence, a quoted sentence, a line of poetry, the first word and important words in titles of books or themes, and all proper names (words used specifically to point out or identify a person, place, thing). Avoid capitals for common nouns. Words like *river, company, doctor* are sometimes part of a proper name and sometimes common nouns.

### a. Proper Names

#### CAPITALIZE

1. Words IN and PART OF proper names: Central City, North Side High School, Grant's Shoe Store, Twenty-fifth Street, Hudson River, Legislature of the State of Texas.

2. Definite place names: the East, the Middle West.

3. Specific events and times: Labor Day, Monday, the War of 1812.

4. Languages, Races: Latin, Negro, Japanese, Indian.

5. Titles that precede a name: Uncle Tom, Dr. Ellis, Professor Kern.

6. Organizations. Capitalize the name of a corporation, department, club, union, political party, or church: the Standard Oil Company, the House of Representatives, Congress, the Elks Club, the Chamber of Commerce, the Democratic Party, the Republicans, the Catholic Church, the Methodists.

7. Deity, Personifications. Capitalize all words connected with Deity: God, the Virgin, Christ, the Savior, a Christian, the Bible.

Personifications: His companions were Jest and Jollity.

8. Titles used in place of names. Capitalize the names of officials of high rank: the Pope, the President (extension of this courtesy to include cabinet officers, senators, etc., is optional). Do not, as a rule, capitalize titles of state or local officers used in place of names: the state senator, the captain, the mayor, the chief of police, the deputy sheriff.

Such titles *may be* capitalized if they are highly specific for the small audience addressed (as in a letter): the Chief, the Boss, Father, Mother (or father, mother). Prefer capitals when a word like *father* is used alongside proper names: On the back seat rode Eleanor, Father, and Uncle Jerry.

#### BUT

NOT words like *school* or *river* when NOT part of a proper name: my home town, our rival high school, a shoe store, a business street, the lake, the legislature of a southern state.

NOT the points of the compass: east, a bitter wind from the west.

NOT the names of the seasons: spring, summer, autumn, fall, winter.

NOT studies (except languages): algebra, history, civics.

NOT a title after a word like *my*: my uncle, our sister, a doctor.

### b. Titles of Books or Compositions

Capitalize the first word and all important words in the titles of books, articles, compositions, works of art. The unimportant words are the articles (*a, an, the*), prepositions, and conjunctions.

Green's *A Short History of the English People*, Chapter 5 [a book]

Sleeping under the Stars in Wyoming [a student's theme]

The Luck of Roaring Camp [a story]

### c. School Terms

Such terms as *a freshman, the sophomore class, junior, senior, high school, academy, college*, used in a general sense, should not be capitalized.

I attended a good high school. [No one school is pointed out.]

It was a large freshman class. Bob was a sophomore last year.

School terms used in a specific sense to point out one particular person, group, or organization may be capitalized.

Here, Freshman! Bring the water. [A specific person is addressed.]

She takes History 10 and Botany B. [Specific courses are referred to.]

Note. A school publication would be justified in printing *Freshman Class, a Freshman, a Senior, the High School, the College, the Faculty, the Dean, the Doctor*, provided these terms have a specific reference for local readers. A newspaper of general circulation will ordinarily not use capitals, because such terms do not have a specific reference for readers in general.

### d. Special Uses of Capitals

1. Trade Names. Capitalize the specific part only of trade names: AnSCO cameras, Buick cars, Cluett-Peabody shirts, Honey-and-Almond cold cream, Ford car, Fairy soap. Capitalize adjectives derived from proper names of persons and places and now used to characterize a species: Burbank potatoes, Shasta daisy (but not if the sense of their origin has been lost: india ink, pullman car, pasteurized milk).

2. Special Meanings. Capitalize words used with special meaning: Her one thought was Boy. They talk about dreams, but I am interested in the Here and Now.

3. I and O. Capitalize I. Capitalize O of direct address, but not the exclamation oh unless it begins a sentence.

#### Note on Divided Usage

Since newspapers deal mainly with trade names (*Arrow collars*), they often extend their trade-name practice to place names, thus: Fifth avenue, Rocky mountains. But Ohio River and New York City are more clear than Ohio river (*a river in Ohio, or the river?*) and New York city (*a city in New York or the city?*). No newspaper ever prints "lake Michigan" or "university of Wisconsin," and few have the courage to omit capitals from commercial names like "Rockbottom store" or "J. P. Morgan and company." Book publishers capitalize both terms in names like Fifth Avenue and Rocky Mountains. This is the preferred usage.

*Write only the words that lack capitals and should have them.*

1. from lake Erie to the Hudson river \_\_\_\_\_
2. my uncle who lives in the east \_\_\_\_\_
3. saving our turkey until thanksgiving \_\_\_\_\_
4. term papers for english and history \_\_\_\_\_
5. after a difficult test in latin \_\_\_\_\_
6. after the abbreviations etc. and mr. \_\_\_\_\_
7. turning west on vine street \_\_\_\_\_
8. the origin of the american indian \_\_\_\_\_
9. celebrating uncle George's birthday \_\_\_\_\_
10. on tuesday, the first day of spring \_\_\_\_\_
11. on the beach near the biltmore hotel \_\_\_\_\_
12. a small collection of japanese prints \_\_\_\_\_
13. a character in *The mill on the floss* \_\_\_\_\_
14. our old home near mount vernon \_\_\_\_\_
15. overlooking the potomac \_\_\_\_\_
16. easter services at the Methodist church \_\_\_\_\_
17. freshmen from South Side high school \_\_\_\_\_
18. finishing high school in january \_\_\_\_\_
19. a cause of the revolutionary war \_\_\_\_\_
20. from the menu written in french \_\_\_\_\_
21. advertised by the Standard oil company \_\_\_\_\_
22. over the Pennsylvania railroad \_\_\_\_\_
23. a letter from major Thomas \_\_\_\_\_
24. a dictionary and the *britannica* \_\_\_\_\_
25. found in the Kansas city *star* \_\_\_\_\_

26. spending the summer at lake Winona \_\_\_\_\_
27. at the Metropolitan opera house \_\_\_\_\_
28. joining the rocky mountains \_\_\_\_\_
29. lived for many years in the south \_\_\_\_\_
30. among the mountains of north Carolina \_\_\_\_\_
  
31. the salutations *Gentlemen* or *My dear sir* \_\_\_\_\_
32. closing with *yours truly* \_\_\_\_\_
33. the Goodnough Tire and supply co. \_\_\_\_\_
34. shopping on fifth avenue \_\_\_\_\_
35. on the New York central railroad \_\_\_\_\_
  
36. orders from captain J. J. Brandon \_\_\_\_\_
37. a regiment from connecticut \_\_\_\_\_
38. waiting to consult doctor Morris \_\_\_\_\_
39. a beautiful autumn in new england \_\_\_\_\_
40. aunt Ethel's Christmas present \_\_\_\_\_
  
41. at a quaint inn in brown county \_\_\_\_\_
42. across the northern part of washington \_\_\_\_\_
43. Vesuvius, east of the bay of naples \_\_\_\_\_
44. winter sports at pine lodge \_\_\_\_\_
45. following an old indian trail \_\_\_\_\_
  
46. with his hand on the bible \_\_\_\_\_
47. trying hard to be a christian \_\_\_\_\_
48. in greek and roman myths \_\_\_\_\_
49. singing *On wings of song* \_\_\_\_\_
50. from *A Tale of two cities* \_\_\_\_\_



### 33. COMPOUND WORDS

#### a. Words to be Written with a Hyphen

Hyphenate words used as a single adjective before a noun (NOT words after the noun, or words construed separately) :

a house-to-house campaign [BUT after going from house to house]  
 pine-clad, snow-covered hills [BUT snow covered all the hills]  
 they saw a man-eating shark [BUT I saw a man eating trout]  
 bought twenty-one five-dollar hats, a second-hand six-cylinder car,  
 some seven-eighths-inch boards, a V-shaped scar, this so-called pie,  
 high-minded conduct, bright-eyed children, a pay-as-you-enter car,  
 her touch-me-if-you-dare look, those aren't-you-wonderful glances.

Study the following very common forms:

#### Adjectives

- |  |   |  |   |   |
|--|---|--|---|---|
| 1. Compound numbers between 21 and 99                        | { | twenty-one days,<br>ninety-nine bottles,<br>the one hundred and thirty-fifth page, | { | Twenty-first Street,<br>ninety-ninth man,<br>the one hundred and thirty-fifth page, |
| 2. Numeral + a noun (usually denoting time or measure)*      | { | a five-day week,<br>a first-class hotel,<br>a one-third share,†                    | { | two fifty-cent tickets,<br>ten two-year-old colts,<br>three-eighths-inch pipe,      |
| 3. Noun or adjective + a participle                          | { | long-armed men,<br>a self-made man,<br>a sight-seeing bus,                         | { | that brown-eyed girl,<br>a fan-shaped rudder,<br>a good-looking boy,                |
| 4. Noun + adjective  | { | air-tight compartments,<br>a month-old baby,                                       | { | coal-black hair,<br>a world-famous café,  |
| 5. Short adverb (well, ill, much, best, long) + a participle | { | a well-known street,<br>a long-promised letter,<br>ill-pleased customers,          | { | a much-needed rest,<br>the best-laid plans,<br>above-named prices.                  |

Adverbs in *ly* are not compounded: a widely known brand.

#### Nouns

- |   |   |   |   |  |   |  |
|---|---|---|---|--|---|--|
| 6. Noun or verb + a word indicating motion or direction | { | the kick-off,<br>a blow-out,<br>a new set-up,<br>her make-up,<br>a good-for-nothing,<br>a man-o'-war, | { | passers-by,<br>a cut-off,<br>a toss-up,<br>a knock-out,<br>sons-in-law,<br>the out-of-doors, | { | hangers-on,<br>an old stand-by,<br>a lay-over,<br>goings-on, |
| Noun (etc.) + phrase                                    | { |   | { |  | { |  |

#### Note 1. Expressions of Time or Measure

\* Well-known idioms expressing time or measure need not be hyphenated if it is apparent that certain words are to be read as a group: a fifty dollar coat (hyphen not necessary), a ninety mile trip, twentieth century methods, a fifty cent meal, two hundred dollars, a ten thousand dollar house (but hyphens must be used to distinguish such expressions as three-hundred-dollar rings, three hundred-dollar rings, and three hundred dollar-rings).

† A fraction need not be hyphenated when it is not used as a single adjective before a noun: one third of it, three eighths of a mile, six tenths of an inch, thirty-one two-hundredths of an inch (the parts of the fraction are construed separately as adjective + noun).

## b. Words to be Written Solid or Separate

### 1. Write solid a prefix (or suffix) and its stem.\*

out: throughout, without, outside, outstanding, outdoor  
 over: overhead, overdrawn, overloaded, overlooking, overboard  
 to: together, toward, today, tonight (or to-day, to-night)  
 in: into, instead, inasmuch, inside, within  
 a, etc.: apiece, already, almost, altogether, nowadays, nevertheless

### 2. Write solid all pronouns and adverbs.

Ending in *ever*: whoever, whichever, whatever, whatsoever  
 Ending in *self*: itself, myself, yourself, ourselves, themselves  
 Ending in *body*: anybody, everybody, somebody, nobody  
 Ending in *thing*: anything, everything, something, nothing  
 Ending in *where*: anywhere, everywhere, somewhere, nowhere

### 3. Write solid

most nouns ending in a short word like *book, room, shop, work, man, ball* if the compound has only two syllables, and some common longer words if the combination has only one strong accent.

bedroom [but dining room]    cornfield [but harvest field]    daylight [but electric light]  
 hillside [but mountain side]    workshop [but machine shop]    horsepower [but water power]  
 postman [but parcel post]    schoolroom [but high, school]    textbook [but reference book]

airship	farewell	headlines	newspaper	semicolon
background	farmhouse	hilltop	noonday	skylight
baseball	fireplace	household	northeast	southwest
beefsteak	football	indoors	notebook	sunrise
childhood	forehead	keyboard	outline	teaspoonful
classroom	foreman	landscape	pastime	warehouse
cupful	framework	lawsuit	railroad	woodwork
downstairs	hairpin	lifetime	roommate	workshop
driveway	handkerchief	midnight	schoolboy	workman

### 4. Write separate

all right, per cent, some way, some day, some place, any place, no one (*any one, every one, some one* may be separate or solid).

#### \* Note 2. Prefixes or Suffixes in Newly Coined Words

Strange or newly formed compounds made with prefixes, suffixes, or other particles require a hyphen. In time the particles are assimilated and the words are written solid.  
 New words: ultra-violet, by-product, pre-war, ex-President, Napoleon-like, blow-out  
 Old words: ultramarine, bystander, premature, exchange, childlike, dugout

Write out all compound adjectives, inserting the hyphen. If no word should be compounded, leave the line blank.

- 1. twenty two dollar hats [= \$40] *two-dollar*
- 2. twenty two dollar hats [= \$22] *twenty-two*
- 3. one hundred and ninety salesmen \_\_\_\_\_
- 4. one hundred and seventy five men \_\_\_\_\_
- 5. buying a one fifth share *one-fifth*
- 6. examining a second hand radio *second-hand*
- 7. conducting a house to house canvass *house-to-house*
- 8. going from house to house \_\_\_\_\_
- 9. always living in first class hotels *first-class*
- 10. by an absent minded mother *absent-minded*
- 11. in a world famous art gallery *world-famous*
- 12. well fitted for a secretarial position *well-fitted*
- 13. the portrait of a blue eyed girl *blue-eyed*
- 14. thinking herself an ill treated child *ill-treated*
- 15. in a box of medium sized envelopes *medium-sized*
- 16. planning a much needed vacation *much-needed*
- 17. their success is already well known \_\_\_\_\_
- 18. manufactured by a well known company \_\_\_\_\_
- 19. two gray haired veterans \_\_\_\_\_
- 20. with a self filling fountain pen *self-filling*
- 21. just over the fifty yard line *fifty-yard*
- 22. ladies' ready made dresses *ready-made*
- 23. used a widely advertised product *widely-advertised*
- 24. a practical, labor saving device *labor-saving*
- 25. during the house cleaning season *house-cleaning*

On this page there are no hyphenated words. The spaced-out letters should form either solid words (bedroom) or separate words (dining room). On the dotted line write them correctly, either as one word or two.

26. finding a market somewhere else \_\_\_\_\_
27. making all arrangements himself \_\_\_\_\_
28. whenever anybody brought his lunch \_\_\_\_\_
29. sometimes failing to appear \_\_\_\_\_
30. had a good excuse everytime *every time* \_\_\_\_\_
31. now paying interest at six percent *per cent* \_\_\_\_\_
32. to cut down overhead expenses \_\_\_\_\_
33. an ideal location for a clubhouse \_\_\_\_\_
34. everybody having his own theory \_\_\_\_\_
35. cost more nowadays than heretofore \_\_\_\_\_
36. a blizzard from the northwest \_\_\_\_\_
37. arriving, nevertheless, on time \_\_\_\_\_
38. ten workmen, well fitted for the job \_\_\_\_\_
39. going out for football this fall \_\_\_\_\_
40. athletic field at the highschool *high school* \_\_\_\_\_
41. for someplace to build a fire \_\_\_\_\_
42. the outlines in my history notebook \_\_\_\_\_
43. in the classroom upstairs \_\_\_\_\_
44. dressed in his everyday clothes \_\_\_\_\_
45. when he went to work everyday *every day* \_\_\_\_\_
46. allright to place a semicolon there *all right* \_\_\_\_\_
47. must each pay twenty-five cents a piece \_\_\_\_\_
48. newspapers delivered by the postman \_\_\_\_\_
49. to fit the pieces together in some way \_\_\_\_\_
50. throughout the day until midnight \_\_\_\_\_

### 34. ENUNCIATION AND PRONUNCIATION

Avoid careless enunciation. Be able to pronounce correctly the words of the following lists. For others about which you are uncertain consult a dictionary.

#### The Unforgivables of Speech

When we are guilty of lazy or slovenly errors people regard us as lacking in self-respect. The right enunciation demands a little more care and time than the wrong one. It is worth the effort.

1. *w, fer, frum, wuz, becuz.* (Do they remind you of melted butter, wilted lettuce, or a lukewarm drink? How much cooler and crisper it sounds to say *of* and *for*!)

2. *ketch, wrastle, crick, drownded, attackted.* (This group sounds illiterate, not merely careless.)

3. *sumpin, generly, probly, praps, mebbe.* (Every day you hear lazy lips cheating these words of the sounds that belong to them.)

4. *kin, git, jist, rile, kep.* (Ugly, aren't they? But listen!)

5. *wanta, gotta, haftta, gonna, gimme.* (Do you recognize five of the commonest verbs melted into the word that usually follows?)

6. *didja, doncha, wudja, wonchew, cudja, havencha, arncha.* (Here are more of the mangled verbs with which hasty speakers begin their sentences. If the first word ends in *t* or *d*, let go of that sound before you begin the next word. Say *did* you, not *didja*.)

#### Practice

Read the following sentences distinctly, but without painful or unnatural separation of the words that everybody joins into phrases.

1. Good morning. How are you? How do you do?
2. What do you want? What did you say?
3. Why haven't you asked for it? (Not *whyavenchew astfort*?)
4. Why don't you tell her? (Not *wydoncha teller*?)
5. Let's work together. (Not *less*.) What are you doing?
6. Tell me something. Give me something. Let me see.
7. Is that so? (Not *zatso*?) What are you doing?
8. Why don't you let them alone? (Not *letumlone*.)
9. Probably you'll hear something interesting tomorrow.
10. Why didn't you give me what I asked for? Perhaps because I couldn't. Maybe I didn't want to.
11. I won't let her use my umbrella at all.
12. Why can't you give me something to cure my cold?
13. I knew the letter was from home because I saw the postmark.
14. Probably you want to; don't you? Generally it's bad.

### a. Misplaced Accent

Do not misplace the accent in common words.

AB'so lute ly	AD'mi ra ble	mu NIC'i pal
EV'i dent ly	COM'pa ra ble	ho RI'zon
EX'qui site	REP'u ta ble	con DO'lence
MIS'chie vous	DES'pi ca ble	in COM'pa ra ble
DEF'i cit	FOR'mi da ble	ir REP'a ra ble
A'li as	PREF'er a ble	SU PER'flu ous
MAIN'te nance	IN'ven to ry	ad DRESS'
THE'a tre	IN'dus try	en TIRE'
	IN'ter est ing	

1. Research revealed a deficit in the municipal finances.
2. Make inquiries about the resources of the industry.
3. Interesting theatre programs are absolutely rare.
4. She was hospitable even to mischievous boys and stupid adults.
5. I hate this despicable sham and infamous pretense.
6. The children spent the entire recess in counting the automobiles.
7. After some inquiry I learned interesting details of their romance.

### b. Sounds or Syllables Wrongly Added

Do not add an unnecessary vowel or consonant.

athlete (not athelete)	elm (not ellum)
athletics (not athletic)	film (not fillum)
umbrella (not umberella)	column (not colyum)
remembrance (not remembrance)	pronunciation (not pronounciation)
hindrance (not hinderance)	overalls (not overhalls)
disastrous (not disasterous)	burst (not busted)
chimney (not chimeney)	drowned (not drowneded)
lightning (not lightening)	attacked (not attackted)
mischievous (not mischievious)	height (not height <del>h</del> )
grievous (not grievious)	across (not acrost)
barbarous (not barbarious)	close (not clost)
loyalty (not loyalty)	twice (not twict)
specialty (not speciality)	trough (not troug <del>h</del> t)
casualty (not casuality)	idea (not idear)

In the next list the crossed-out letters are silent.

a <del>l</del> mond	epist <del>l</del> e	indict <del>e</del> d	poign <del>a</del> nt	sof <del>t</del> en
colu <del>m</del> n	has <del>y</del> en	mort <del>y</del> gage	rasp <del>b</del> erry	sy <del>r</del> ord
corp <del>s</del>	keir <del>e</del> ss	of <del>t</del> en	sal <del>m</del> on	w <del>r</del> est <del>l</del> e

1. The film showed an elm tree struck by lightning.
2. A heavy rain proved disastrous to our athletic ambitions.
3. The farmer hastened to pay off the mortgage.
4. After the rain the raspberry leaves glistened in the sun.

### c. Sounds Wrongly Omitted

Do not omit sounds carelessly. Do not omit consonants like the **g** in *recognize*, the first **c** in *arctic*, or the first **n** in *government*. Do not omit vowels like the **a** in *temperament*, the **o** in *history*, the first **e** in *believe*, or the second **e** of *interesting*.

accidentally	boundary	popular	arctic	perhaps
finally	memory	regular	auxiliary	police
generally	factory	particular	curiosity	polite
incidentally	jewelry	ridiculous	February	suppose
naturally	history	picture	gentleman	surprise
practically	laboratory	literature	length	when
really	library	temperature	liberty	where
usually	geography	temperament	partner	why
interesting	government	nominative	recognize	which
probably	sophomore	poem	believe	whether

(1) Copy the words listed above, underlining or encircling the letter that careless speakers omit. (2) Practice the whole list aloud at least three times. (3) Check the words that you know you have been slighting, and drill yourself on these.

Write (or speak) sentences in which you use these words. Notice how slovenly these mumbled sentences look when spelled as they are mispronounced. Repeat them as they should be spoken.

1. I b'lieve I lef my histry in the liberry or the labatory.
2. This poplar novel is diffrunt from the reglar sort.
3. Granpa probly prefers vegetables to pomes, I spose.
4. Our guvment threatened to fight over the boundry question.
5. Everybody was suprised to hear that the tempercher of the artic region was rilly not too low for human life.
6. Every sophmore certny has considable curosity.
7. Have ya a partickly good memry for lidercher?
8. The teacher of this subjee is awfly strick about punkshation.

## d. Slighted Consonants

Do not drop a consonant at or near the end of a word.

Some persons never really shut or fasten anything. They go dashing about, leaving closet doors open, chiffonier drawers gaping, and boxes and jars without lids. Some persons leave off the completing sound of a word—the *t* of *kept*, the *g* of *coming*, the *h* in *months*. They say, "He slep' on the groun' the firs' night, but ast for a bed the nex' morn-in'." They call a friend *tackful*. They should face the *facks* and judge their speech habits *strickly*.

next	fifth	asks	breathes	coming
strict	sixth	acts	clothes	doing
subject	eighth	facts	desks	going
object	twelfth	breasts	months	making
tact	width	chests	depths	morning
tract	breadth	fists	accepts	playing
kept	instinct	lists	reflects	stopping
crept	distinct	posts	selects	swimming
slept	asked	lifts	contradicts	writing

- (1) Practice these lists aloud, down the columns and across the page.
- (2) Invent sentences using two or more of the words in each sentence.
- (3) Practice the sample sentences given below.

1. A tactful person reflects before he acts.
2. Hundreds of children sit at their desks doing little tasks.
3. The class stopped writing subjects and objects.
4. Swimming and playing on the beach are making the children brown as Indians.
5. The editor accepts one-act plays, not plays in three acts.
6. The kitten crept in beside its mother and slept peacefully.
7. Every time that girl breathes, she adjusts her clothes!
8. Take the fifth, eighth, and twelfth problems. Figure the length, breadth, and depth of the foundation.
9. She insists that the food she selects must be perfectly cooked.
10. With stoutest wrists and loudest boasts  
He thrusts his fists against the posts,  
And still insists he sees the ghosts!



## e. Mangled Vowels

Do justice to your vowels.

Give plenty of time and a well-rounded tone to the long vowels. In the unstressed syllables use the exact vowel lightly and quickly. To say *program* is careless; to wrench the accent and spoil the tempo in order to round out the final *o* in *orator* is priggish. No one enjoys unnaturally precise enunciation. Avoid both extremes. Do not swallow or blur unstressed vowels, and do not enunciate them painfully.

1. *Pleasure, treasure, and measure* have a short *e*.

2. *Room, roof, root, and proof* take the long  $\bar{o}$ .

3. *Now, cow, down, town, drown, brown* should not be pronounced *naow, caow, daown, etc.* The diphthong is *ah-oo*. Make the sound deep in the throat, with your mouth well opened.

4. The final *ow* of *yellow, fellow, hollow, follow* should not degenerate into *er*. Don't say *sofy, sody, and extry* for *sofa, soda, and extra*.

5. Use a short *i* in the final syllable of *masculine, feminine, genuine, heroine, favorite*. A short *i* is preferred in the last syllable of *fertile, reptile, mercantile, juvenile*.

6. Avoid mispronunciations that suggest the backwoods.

tassel (not tossel)	since (not sence)	hoist (not hist)
catch (not ketch)	rinse (not rench)	join (not jine)
radish (not redish)	creek (not crick)	roil (not rile)
wrestle (not wrastle)	steady (not stiddy)	boil (not bile)
saucy (not sassy)	peony (not piny)	wash (not warsh)

7. Do not use too flat a short *a* in such words as *aunt, half, pass, path, dance, bath* (the full *ah* sound is seldom desirable either).\*

\* Note 1. Short  $\bar{o}$ 

Short *o* as in *nöt* has theoretically the sound of *ah* (Italian *a* shortened) rather than *aw*. Some persons pronounce *dog* *dahg*. The majority say *dawg*. Webster's Dictionary commends an intermediate sound ( $\bar{d}\bar{o}g$ ). Custom varies widely in such words as *coffee, chocolate, Boston, God, long, John, office*. All three pronunciations (*ah, ö, aw*) are in good current use.

Note 2. Long  $\bar{u}$ 

Long *u* is normally pronounced as in *müsic*. After *d* and *t*, as in *duty* and *tube*, usage differs. Academic authority favors  $\bar{u}$  (*düty, tübe*), but  $\bar{o}\bar{o}$  (*döoty, tööb*) is more widely current. Both may be said to be in good current use. After *l* as in *delude* the sound is almost universally  $\bar{o}\bar{o}$ .

Note 3. Italian  $\bar{a}$ 

The Italian *a* (also called Continental *a*, the open-throat vowel) is employed universally in *father*, occasionally in *rather*, but seldom in *gäther, läther*, in which the accepted and common sound is the short *a* as in *hät*. The Italian *a* is employed universally before *lm* as in *alms, calm, palm, psalm*. But a difference of opinion exists with regard to words like *after, half, pass, path, dance, demand, plant* (*a* before *f* or *s* either final or before another consonant, before such equivalents of *f* as *gh, ph, lf*, and before *nce, soft th, nd, or nt*). For these the usual pronunciation of Americans everywhere, with the exception of a relatively small number of persons in eastern New England and eastern Virginia, is that of the short *a* in *hät* (*äfter, hälf, päss*). [See the bottom of the next page.]

8. Practice the following words, both separately and in sentences like those given below. Keep in your notebook a list of all words you have not habitually pronounced correctly.

American (not Uhmurican)	nāked (not nēcked)	bourgeois (bōōr zhwa')
Ītalian (not Eyetalian)	grānary (not grain)	clique (klēk)
Rūssian (not Rooshian)	āviation	debris (de brē')
In'di an (not Injun)	discrētion	naive (nā ēv)
zō ōl'o gy (not zōō)	forbāde	reservoir (res' er vwōr)
per'cōlator (not ū)	grīmy	suite (swēt)
dēaf (not dēef)	hēr'oine	pretty (prīt ty)
sleek (not slick)	vaudeville (vōd'vil)	sergeant (sār'jēnt)

### Final Practice in Pronunciation and Enunciation

1. Let me get you what you asked for, won't you?
2. I wonder whether anyone will wander far in such shade.
3. The secretary is in the library reading poetry.
4. He whittled a white whistle from a willow wand.
5. Descriptions of pictures are not prominent features of literature.
6. Shoes and socks shock my shy sister Susan sadly.
7. Fill the sieve with thistles; then sift the thistles through.
8. Get me an interesting selection about Russians and Italians.
9. Give me just what you generally prefer for your own pleasure.
10. Don't roil the water of the creek. I asked him why the water pipes burst when the creek was not frozen.
11. I'm generally not surprised at February weather.
12. I believe the sooty chimney in my room often smokes.
13. The swords glistened as the corps hastened by.
14. The youngest boy takes pleasure in measuring his height.

Professor George Philip Krapp (*A Comprehensive Guide to Good English*, page 3) calls short *a* "the typical native American pronunciation. As it is perfectly justifiable historically and as it appears in the conversation of hosts of cultivated speakers, it is unquestionably good English. The pronunciation of words in this class with (ah) is often taught in schools of elocution, etc., as being more refined than the pronunciation with (ā). This is true both in England and in America, and the Italian (ah) has thus acquired a high degree of artificial distinction as an elegant accomplishment of speech. It is frequently cultivated by public speakers, by actors on the stage, and by all persons who seek to acquire a professional kind of English. But it would seem that a distinction based on a general native custom would have a more solid foundation.

"Besides (ah) as in *father* and (ā) as in *hat*, the dictionaries and books on pronunciation very generally discuss another sound in the words of this class. This sound is indeed the one that they usually recommend. It is described as a halfway sound between (ah) and (ā). There is no word in the language in which it is unequivocally illustrated, and there is no region where it is naturally spoken. It is, in short, a conscious substitute for (ah) on the part of those whose natural speech has (ā) but who are unwilling or afraid to go to the extent of pronouncing a distinct (ah) in *half, glass, path*, etc."

On the other hand it may be said in favor of the intermediate *a* sound that it counteracts a tendency toward an excessively flat *d* (hold the nose and pronounce h ā ā f far forward in the mouth). Italian *a* is pronounced far back in the throat; intermediate *a* less far back; short *a* forward; excessively flat *a* farther forward. To flatten *d* suggests rusticity; to deepen *d* suggests sophistication.

## 35. CONCISENESS

Be concise. Make every word count.

A car should have no unnecessary wheels. A speed boat should not be clogged with barnacles, nor an athlete with fat. No more should a sentence have unnecessary clauses, or be clogged with words.

### a. Unnecessary Constructions

Use the shortest construction that is adequate. Reduce clauses to phrases, phrases to single words.

Primer Sentences	{	<del>It was</del> My newest dress, <del>It was</del> made of brown velvet, <del>and it had been</del> worn only once, <del>It was</del> ruined in the rain.
And-and Sentences	{	The school <del>is in need of</del> <sup>needs</sup> a gymnasium and an addition <del>should be made to</del> the bleachers. <del>Go and</del> Spread the news <del>and you can</del> <sup>to</sup> help a good cause.
Whiches and It ises	{	Another <del>good</del> feature <del>which</del> <sup>of</sup> our Sunbright aluminum ware <del>has which makes it</del> <span style="border: 1px solid black; padding: 2px;">practical</span> <del>to use</del> is the ease with which it can be cleaned.
There is and There are	{	In the basement of the mill <del>there</del> is a boiler <del>which</del> <sup>Here</sup> <del>is</del> connected to a small Corliss engine. <del>It was here</del> <del>that</del> I received my first experience in stoking.
Clumsy Modifiers	{	This is <del>an</del> <sup>a safe</sup> investment <del>where your money is safe</del> . She is <del>a</del> <sup>thrifty</sup> woman <del>who reduces her household expenses</del> .
Canned Phrases	{	<del>Beg to advise that</del> I expect to move <del>in the near</del> <sup>soon</sup> future. <del>In reply will say</del> I have no eggs <del>at the</del> <sup>now</sup> present time.

~~owing to the fact that~~ ~~since~~ the lighting system  
~~in spite of the fact that~~ ~~though~~ the great majority <sup>most</sup> of us  
 is used for fuel purposes ~~burned~~ ~~acts of a hostile nature~~ ~~acts~~  
 did not pay any attention to = ~~ignored~~  
 does not have much confidence in = ~~distrusts~~

### b. Overlapping or Unnecessary Ideas

Cancel overlapping ideas, obvious ideas, and all side-issues not worth the words it costs to express them.

1. Avoid overlappings that suggest ignorance of meanings.

repeat that <del>again</del>	<del>surrounding</del> circumstances	free <del>gratis</del>
cooperate <del>together</del>	my <del>own</del> autobiography	11 P.M. <del>that</del> night
endorse <del>on the back</del>	biography <del>of his life</del>	Hallowe'en <del>evening</del>

2. Avoid unnecessary use of *up*, *out*, etc. (see 37c).

return <del>back</del>	lose <del>out</del>	a man I met <del>up with</del>
rest <del>up</del>	try <del>out</del>	where is he <del>at</del> ?
finish <del>off</del>	sign <del>up</del>	not that I remember <del>of</del>

## 3. Avoid an adjective that merely echoes its noun.

a <del>true</del> fact	as a <del>general</del> rule	is <del>a</del> necessary <del>requisite</del>
<del>first</del> beginnings	<del>strict</del> accuracy	the <del>important</del> essentials
<del>final</del> completion	<del>joint</del> partnership	<del>successful</del> achievements
<del>habitual</del> custom	<del>deep</del> passion	<del>abundant</del> wealth
they are <del>both</del> alike	<del>every</del> now and then	total effect <del>of all this</del>

## 4. Avoid a habit of over-using intensives and superlatives.

<del>perfectly</del> all right	<del>entirely</del> new creation	<del>just too</del> lovely
<del>utter</del> absence of	<del>absolute</del> necessity	<del>so very</del> perfect
<del>totally</del> annihilated	<del>complete</del> master of	<del>absolutely</del> most unique

## 5. Avoid useless doubling.

Double negative:	can't hardly, <del>not</del> going nowhere, can't see nobody
Double connective:	<del>but</del> nevertheless, and <del>so</del> as a result
Double subject:	John <del>he</del> , Mary <del>she</del> , they <del>all of them</del> left
Double demonstrative:	This <del>here</del> wagon, that <del>there</del> horse
Double cause:	<del>The reason why</del> she is healthy <del>is</del> because she swims.

## 6. Avoid obvious ideas, or ideas easily inferred.

square <del>in shape</del>	day dawned <del>in the east</del>	grasped a tree <del>near by</del>
few <del>in number</del>	I thought <del>to myself</del>	don't concentrate <del>their minds</del>
big <del>in size</del>	a large, <del>costly</del> diamond	exchanged hats <del>with each other</del>

## c. Artificial Words

Delete all artificial words which thwart simplicity and sincerity.

<i>Petrified phrases</i>	<i>Sincere</i>	<i>Prettified or lofty</i>	<i>Simple</i>
your valued favor	your letter	the yellow metal	gold
put in an appearance	appeared	white blanket	snow
be the recipient of	receive	the staff of life	bread
girls in many cases are	many girls are	institution of learning	school
spoke along this line	spoke thus	vast concourse	crowd
render a selection	sing, speak	pass on	die
voice the sentiments of	speak for	olfactory organ	nose
student body	students	serious conflagration	big fire
function efficiently	serve, etc.	financial liabilities	debts

This counsel does not mean that you should strip your writing of lively details, or merely sketch your topic in the dry form of an outline. It simply means *Make every word count*.

## 36. REPETITION

Avoid awkward repetition. Cancel or substitute or recast.

## a. Careless Repetition

Avoid careless repetition of a word or a sound in the same line or adjoining lines.

- |                |   |   |
|----------------|---|---|
| Try cancelling | { | There are other inducements <del>there</del> .  |
|                | { | It was dark, but we <del>all</del> made it all right.   |
| Use a synonym  | { | What plan can we <del>use</del> <sup>adopt</sup> to stop useless waste?                       |
|                | { | Work is pleasant if you <del>work with</del> <sup>have agreeable</sup> pleasant companions.   |
| Use a pronoun  | { | I like a dog. I have owned <del>a dog</del> <sup>one</sup> all my life.                       |
|                | { | These people had a greeting for <del>all the</del> <sup>everyone</sup> people they met.       |
| Recast         | { | Books that interest one person <del>may not</del> interest another.                           |
|                | { | <del>The most interesting book that I have read</del> <sup>My choice</sup> is <i>Penrod</i> . |

Avoid frequent repetition of hissing S, rhymes, and final *ly* or *ing*.

Stories of the Southern ~~states~~ <sup>the</sup> call ~~owners~~ <sup>a</sup> of ~~plantations~~ <sup>a</sup> ~~colonels~~.

[Changing from plural to singular reduces the hissing S.]

He ~~boarded~~ <sup>got on</sup> the car with a bored air, paid his ~~fare~~ <sup>nickel</sup>, and settled ~~himself~~ <sup>down</sup> ~~silently~~ <sup>quietly</sup> in his seat. [The rhyme *air-fare* is annoying.]

Daniel prayed fearlessly and openly as he had done ~~formerly~~ <sup>before</sup>.

∞ Glancing out, ~~I saw~~ <sup>ad</sup> ~~towering~~ <sup>ad</sup> buildings ~~standing~~ <sup>towered</sup> above me.

Even partial repetitions like *read readings* or *players will play* should be corrected unless it is impossible to escape them.

In this way the hours would ~~slip away~~ <sup>pass</sup> quickly.

Everything was so ~~new~~ <sup>strange</sup> I hardly knew what to think.

Our plane was flying directly ~~in the direction of~~ <sup>toward</sup> the airport.

## Practice. Cure Wordiness and Repetition.

1. Up the dusty road we slowly rode in the creaking wagon.
2. Educational institutions have been established to educate the Indians.
3. Get a comb and brush and comb and brush Brother's hair.
4. I disliked the accountant's suggesting his going over my accounts.
5. Her face was very round, and being very red her face looked very much the way a red apple looks.
6. Four girls will dance in the dance of the seasons. Each dancer will wear the color that predominates in the season that the dancer interprets.
7. We are thinking of visiting the Empire State Building, the tallest building of all the buildings in the world.

Proofread your theme. Catch the three unnecessary *towns*, four *buildings*, and six *railroads* that clutter the page of a careless writer. Correct monotonous repetitions of sentence pattern. Repetition is, however, better than attempts to avoid it by using unnatural synonyms.

### b. Repetition Involving Sentence Structure

Avoid (1) unnecessary overlapping, (2) repetitions of pronouns and *is* or *was* in primer sentences, (3) needless repetitions of *and*, *but*, *so*, and "pet" constructions (*as*, *which*, *that*).

Overlapping of thought	{	Next are the officers' quarters. <del>All of the officers' quarters are built alike.</del> <sup>all</sup> Back of <del>the officers' row</del> <sup>these</sup> are the homes of the non-commissioned officers.
Pronouns and <i>is</i> or <i>was</i>	{	<del>The lilacs were in bloom. They were in every door-yard.</del> <sup>For six weeks</sup> <del>They were in blossom for six weeks.</del>
<i>But, so, and</i>	{	<del>I wrote you at Christmas, but I did not receive a reply, so I did not know what to think, but I finally decided that you had forgotten my address or me.</del> <sup>without receiving</sup>

### Effective Repetition

Deliberate repetition of an important idea—for clearness or emphasis or parallelism (see 23c)—can be very effective.

#### Dismal Repetition

Last year *we* sold the old horse.  
*We* had had him for twenty years.  
*We* had never used a whip on him.  
*We* naturally hated to see him go into strange hands.

#### Effective Repetition

*We* called for help. *We* pulled at the oars and rowed frantically up the current. *We* strained every nerve. Slowly the boat moved away from the brink of the falls.

### Practice. Cure Wordiness and Repetition

(Caution: Some of the repetition is intentional, emphatic, and effective.)

1. This mine has the usual mine buildings, which are dilapidated, and these buildings are filled with mine machinery which is rusted.
2. We walked along Broadway. We saw a crowd of people. They were going into a theatre. We followed them.
3. We like Mexico. We like the people. We like the color, the easy-going simplicity of Mexican life.
4. They are so sleepy they can't study. They tell themselves they will study when they wake up and so they go to bed.
5. No, I don't want to go to a picnic! The fact is I have been going to picnics as long as I can remember, big picnics and little picnics, nice picnics and stupid picnics, picnics on the beach, and picnics in the woods, and picnics on the tiptops of mountains.

The best sentences are varied, flexible, close-fitted to the thought.

### 37. THE EXACT WORD

Use the word that expresses your meaning precisely.

Do not be content with inexact, vague, loose-fitting words.

Adjectives	{	A suit looks <sup>smart</sup> fine. A game is <sup>lively</sup> keen, and parties are <sup>jolly</sup> nice.
		Stories are often <sup>clever</sup> cute. Pies a-baking smell <sup>enticing</sup> grand.
Verbs	{	Work is <sup>planned</sup> lined out. Dinner is <sup>cooked and served</sup> fixed and gotten ready.
		We <sup>defend</sup> stick up for our rights. We <sup>respect</sup> regard the rights of others.
Nouns	{	Your <sup>letter of August 9</sup> favor of recent <sup>date</sup> says that the last <sup>carload</sup> bunch of <sup>melons</sup> merchandise was <sup>over-ripe</sup> poor stuff. <del>Be to advise</del> Our <sup>guarantee</sup> proposition does not cover <sup>perishables</sup> things in the <del>perishable</del> line damaged in transit.

Words loosely used: thing, line, balance, factor, proposition, nice, fine, funny, keen, good, bad, grand, big, little, cute, dumb, get, say, do, go, fix, is, was, were, could be seen.

#### a. Synonyms—Enlarging the Vocabulary

Make a study of synonyms. Extend your vocabulary to include words which will express your meaning exactly.

Synonyms are words that have the same general meaning. They are near-equivalents, but their difference may be very significant. The difference may be one of kind, as *inform*, *enlighten* (one who informs may fail to enlighten me). The difference may be one of degree, as *anger*, *rage* (the difference is in the intensity of the feeling).

We may *reply* to a letter without *answering* it; we may *end* a piece of writing when it is still far from being *completed* or *finished*. To forget a lesson is *neglect*; habitual carelessness is *negligence*. A small sum is *money*; business on a large scale requires *finances*. Getting a lesson is a *task*; an important project requiring boldness and energy is an *enterprise*.

After trying all day to <sup>subdue</sup> settle two bad boys Mrs. Hardy was <sup>exasperated</sup> mad.

#### Synonyms for *Good* and *Bad*

good nice	{	a pretty, attractive, congenial, likable, well-bred, reliable person
		an adequate, sound, satisfactory, profitable, excellent arrangement
bad	{	sunny, pleasant, favorable weather; an enjoyable, well-planned party
		bitter, blustery, bleak, icy, disagreeable, depressing weather or person
		faulty, defective, inferior goods; a dull, lifeless party

Practice 1. Give at least two synonyms for each of the following words.

Nouns: trip, job, proposition, anger, fool, pleasure

Verbs: irritate, tease, hate, hit, ask, call, get, fix, help, guess

Modifiers: mad, sad, queer, funny, silly, great, little, very, lazy

## Synonyms for SAY

Question—ask, inquire, question, query, quiz, beg, entreat, implore  
 Answer—explain, reply, respond, retort, maintain, insist  
 Say Yes—affirm, assert, agree, admit, echo, acknowledge, assure, consent  
 Say No—deny, contradict, protest, grumble, correct, object, disagree  
 Say Casually—remark, comment, suggest, tell, talk, gossip, converse, chat  
 Say Formally—announce, report, declare, utter, proclaim, advise, take counsel  
 Repeat—insist, maintain, rehearse, recite, lecture, expatiate  
 Argue—imply, insinuate, demand, plead, debate, grant, defend, contend  
 Say Crossly—scold, admonish, reprove, rebuke, chide, berate, nag, threaten  
 Say Loudly—call, cry, exclaim, yell, shriek, shout, rant, roar, bellow  
 Say Softly or Hesitantly—suggest, mumble, mutter, whisper, whimper, whine  
 Say Light-heartedly—prattle, gabble, jabber, tattle, blab, banter, flatter, tease

## Practice 2

The following words can be applied to human gait. Arrange them in groups of words, not fewer than four and not more than ten, as is done above for *say*.  
 Bounce, bound, canter, crawl, creep, dance, dart, falter, flounder, gallop, glide, grope, hobble, hop, jolt, jump, leap, limp, lope, lurch, march, meander, patter, perambulate, prance, prowl, ramble, range, reel, roam, rove, run, sally, saunter, scamper, scuffle, shuffle, slink, skip, sprint, stagger, stalk, stride, stroll, stumble, sway, toddle, totter, trip, waggie, waddle, walk, wander, waver.

## b. Specific or Concrete Words

*Specific* (the opposite of *general*) means *definite, precise, particular*.

*Concrete* (the opposite of *abstract*) means *appealing to the senses*, calling to mind something we have seen, heard, smelled, tasted, felt.

Use specific words instead of vague or general ones. Prefer concrete words or phrases that call up definite mental pictures.

~~The girl was getting dinner pulled from the oven two spicy mince pies.~~  
<sup>Kathleen</sup>

Each word below is more general than the words after it, and more specific than the words before it (1) human being, man, father, my father; (2) boy, Irish lad, little Terence Flaherty, my brother Terence. *Bird* is a generic noun; *swallow, hummingbird, stork* are specific. *Talk* is a general verb; *stammer, prate, chatter, expatiate*, and *converse* are specific verbs, each suggesting a particular way of talking. *Careful* is a general adjective; *neat, accurate, prim, fastidious*, and *scrupulous* express the quality of carefulness as shown in dress, occupation, manners, taste, and conduct—varied applications of the *careful* idea.

Do not overload sentences with adjectives and adverbs to compensate for the failure to use words that are specific. A specific noun *implies* several adjectives; *wench, urchin, flirt, sot, bully, dowager, brat, doll*. A specific verb includes its own adverb of manner: to *roar* is to shout loudly and excitedly, to *toddle* is to walk with short, uncertain steps as a child does. Concrete nouns are picture words. Specific verbs are motion picture words.

Practice 3. For each general word name several specific words.

Nouns: building, workman, tools, woman, merchant, insect, box, show

Verbs: fix, like, make, do, ask, laugh, look, think, be afraid, be annoyed

Adjectives: bright, quiet, large, mean, cold, nice, fine, hot, grand, good, anxious



## c. The Exact Idiom

Choose words that fall neatly into the patterns of English idiom.

An idiom is an expression favored by usage though it runs counter to the usual rules or to the literal meaning of its parts.

## Idioms with Verbals

Certain words take infinitives; others take gerunds.

He is able to walk.

He is capable ~~to walk~~ of walking

{ I was determined to go.

{ I like to swim.

{ I can but go.

{ I insisted on going.

{ I enjoy swimming.

{ I cannot help going.

## Idioms with Prepositions

Certain words take a specific preposition for a specific meaning.

in accordance with (not to) law  
accuse of (not with or for) a crime  
acquitted of (not from) a crime

{ agree with one's friends

{ agree to a proposal

{ agree on a plan

blame me for it (not blame it on me)

buy from or of (not off) a person

{ charge for a purchase

{ charge with a crime

collide with (not against) a chair

{ compare to (for likeness)

{ compare with (for unlikeness)

comply with (not to) a request

{ contrast him with her

{ in contrast to both

{ deal with persons

{ deal in silks

{ differ with others

{ differ from something else

{ differ about or over politics

identical with (not to) mine

independent of (not from) him

inflict on or upon (not with)

monopoly of (not on) their trade

need of (not for) help

{ live in Cleveland, Ohio

{ live at 425 Spruce Street

{ part from a person

{ part with a possession

plan a trip (not plan on)

remember the incident (not of)

in search of (not for) wealth

{ sick with a cold

{ sick of one's work

{ suitable to our needs

{ suitable for our use

treats of (not on) a new method

{ vexed at a thing

{ vexed with a person

{ wait for you on the corner

{ wait on you while you eat

Note 1. Unnecessary *Up* or *Out*

Why *settle up*, *divide up*, *end up*, *cripple up*, *rest up*, *'fess up*? Why *start out*, *win out*, *lose out*? All these *ups* and *outs* should be omitted. There are no such expressions as *off of*, *remember of*, and *accept of*. Don't *feel of*, and *smell of* a rose petal; just *feel* and *smell* it.

Avoid unidiomatic omission of articles, prepositions, etc. (see 14c).  
Avoid mixed idioms (see 14b).

## d. Use of a Dictionary

Be able to find quickly all ordinary information about words.

1. **Spelling.** Understand alphabetic order. Every letter in the word counts. If two spellings are in use the preferred form is printed first. Distinguish between two kinds of hyphens, the light mark used merely to separate syllables (-) and the bold or double hyphen that links parts of compound words (- or ≠).

2. **Pronunciation.** Distinguish the two accent marks, indicating primary stress (' heavy) and secondary (' light or " double).

Pronunciation is usually given in parentheses. Two forms may be equally correct: ga'rage' (gá'rāzh'; gǎr'āj). Know how to interpret the common diacritical marks: macron (āe), breve (ăt), dot (ăsk), double dot (ărm), circumflex (câre), wave (fĕrn).

3. **Grammar** (in italic type). Immediately after the pronunciation an abbreviation indicates whether the definition applies to a noun, a verb, etc. Variants, if any, follow: principal parts of the verb, number and case forms of nouns and pronouns, comparative and superlative forms of adjectives and adverbs.

4. **Derivation** [usually in brackets]. Know the common abbreviations: L. (Latin), Gr. (Greek); AS. or OE. (Anglo-Saxon).

nas-tur'tium (nās-tŭr' shŭm; -shŭ-ŭm), n. [L. *nas-turtium* a cress; *nasus* nose + *torquere*, *tor-tum*, to twist; — from its pungency.] Any of a genus (*Tropaeolum*) of climbing herbs cultivated for their showy red-and-yellow flowers and pungent pods and seed.

Study the origin (etymology) of words. Why should *nasturtium*, in the older Latin, mean literally "nosetwister" or "nose turn aside"?

5. **Meanings.** If no warning appears, assume that word and meaning are in good use. But watch for warnings (*Colloq.*, *Sl.*, etc.) which indicate the degree of currency the word has, as follows:

Colloquial = current within the spoken vocabulary only: *my folks* (see 38c).  
 Illiterate = low, vulgar: *hisn*, *youse*, *nohow*, *somewheres*, *het*, *knowed* (see 38d).  
 Slang = popular new words or meanings used for emphasis or novelty, but regarded as below the standard of cultivated speech: *hobo*, *vamp*, *woozy* (see 38b Note).

Cant = current within a particular set or trade: *flunk* (schools).

Law, Med., Arch., etc. = technical words.

Poetic = seldom used in prose: *'neath*, *ne'er*, *indign*, *inearth*, *ebon*.

Foreign = not fully established as English: *faux pas*, *mélange*, *Zeitgeist*.

U. S., Engl., Scot. = current in one country only: *johnny-cake*, *draper*, *bonny*.

Dialectic, provincial = current within a restricted part of a country: *tote*.

Obsolete = out of use: *enfreedom*, *egal*, *barful*, *bisson*.

Archaic = antiquated: *eftsoon*, *erstwhile*, *mayhap*, *bedight*, *yclept*.

## 38. DICTION—LEVELS OF USAGE

Use English suitable for the subject and the persons addressed. You will need to distinguish four levels of usage. (a) Formal or literary words are suitable for important occasions.\* (b) Common (standard) words are suitable for all occasions. (c) Colloquial words (from the Latin *colloqui*, to converse), when so labeled by the dictionary, are suitable only in familiar, intimate speech or writing. (d) Illiterate words are downright social blunders. These four levels or styles we may represent in a diagram.

LITERARY	<i>moderately steed</i>	<i>financially embarrassed</i>	
	<i>congenial</i>	<i>comprehend</i>	<i>maternal parent</i>
COMMON	<i>rather</i>	<i>horse</i>	<i>out of money</i>
	<i>likeable</i>	<i>understand</i>	<i>mother</i>
COLLOQUIAL	<i>kind of</i>	<i>plug</i>	<i>broke</i>
	<i>nice folks</i>	<i>get me?</i>	<i>mamma</i>
ILLITERATE	<i>sorter</i>	<i>hoss</i>	<i>busted</i>
	<i>shore swell gents</i>	<i>savvy?</i>	<i>maw</i>

Words may be inappropriate, though not "wrong" in themselves. *Be consistent*—that is the main point.

## a. The Formal or Semi-Formal Level

1. In formal or semi-formal writing\* avoid contractions and short cuts: He isn't, auto, Jap, movies, newsy, phone, at ten forty, took an interurban [car], played a baritone [horn].

Formal: He is not, automobile, Japanese, picture show or motion pictures, newsboy, telephone, at twenty minutes of eleven.

Contractions are allowable in informal, familiar writing and speaking. You should know how to use them consistently, and how to avoid them. Correct any tendency toward excess. If your tendency is toward breezy informality, choose for a time serious subjects suitable to a formal style. If your manner is stiff and dry, choose familiar subjects and write an informal style until you gain conversational ease.

2. Use concise, mature sentences. Subordinate minor ideas.

Colloquial, loose in structure: There was quite a lot of rain and foggy weather, but we got so we didn't mind it much, and we stayed on the job with the steamshovel.

More Formal: In spite of fog and rain we kept the steamshovel going.

\* Formal writing is writing addressed to a general audience of considerable size. Semi-formal writing includes business correspondence, ordinary exposition such as may be found in a magazine, and all ordinary writing addressed to mere acquaintances. It is the language of polite service.

### b. The Common, Standard Level

By common we mean all words which are not conspicuously literary or formal and not conspicuously colloquial. They form the great body of one's working vocabulary and call no especial attention to themselves.

For ordinary occasions we wear ordinary clothes—not formal dress and not overalls. For ordinary speech or writing use the easy, lively phrases of everyday intercourse—not “literary” or scientific language and not slovenly or illiterate words.

#### Note 1. Slang

Use slang with discrimination. Control it, or it will control you.

#### Arguments in Favor of Slang

1. It makes shortcuts. *Crab, bunk, fake, stunt, blurb* may win a place in the dictionary alongside *banter, chum, hack, hoax, mob, miss, and van* which once were slang. (*Ad, phone, taxi* are colloquial shortcuts rather than slang.)

2. It is corrective; it seeks to puncture whatever is unduly puffed up. Like realism in fiction, it is a reaction against sentimentality, against the tendency to prettify the world, perfume it, tie it in pink ribbons.

3. It expresses feeling just as laughter and cursing do. It often serves to hide embarrassment or emotion under a mask of flippancy. If it is fresh or appropriate it lends novelty and color to informal conversation, at least until it is cheapened by unthinking repetition. Words express a three-sided social relation: the speaker, the person spoken to, and the thing spoken of. Slang emphasizes the first, and language has a need for such an emphasis.

#### Arguments Against Slang

1. It does not consider the person spoken to. Impudence and exaggeration may express very well the mood of the speaker, but are hardly considerate toward a general audience or persons to whom respect is due.

2. It does not express the thing spoken of. If I describe the new girl in our neighborhood as “a darby, a live one, a hot number, a honey, a loosey, a pancake” I express clearly enough my feeling of the moment. But my hearer learns not one feature of the girl herself, her eyes, hair, or manner. It is possible that my hearer may wish to know something of the thing talked about.

3. It grows stale. It is with words as with clothes; the more flashy the fabric the sooner we tire of it. But lazy minds, which think in slogans and catchwords, repeat it as a deep-worn phonograph record might. It becomes a substitute for thinking. If you use slang, be an inventor, not a parrot. Master slang instead of allowing it to enslave you. Do slangy habits control your tongue so that you cannot speak reputable English at will? If so, your vocabulary is narrowing instead of expanding; you are losing sense of the fitness of words to the occasion.

## Note 2. Words Not Universally Understood

Use specialized words only in an appropriate context when you are certain that the persons you are addressing will understand.

Dialect words or provincialisms (current within a restricted area only): allow (for think, suppose), tote (for carry), a sight of people were there, fotch (fetch), foots (feet), right smart (very), favors his ma (resembles), redd up (put in order), get slut of (get rid of), slap jacks (pancakes), slashes (swampy lands). While dialect expressions are undesirable in formal writing, they may be effectively used to give humor or vividness to conversation, and local color to realistic narration.

Technical or scientific words: isotherm, dehydrate, osseous, saline.

Occupational or commercial words, or cant: shirr, dunnage, live paper, long price, appliqué, spark gap, flashings, spanker, stand by to go about, flat wheel, k.d., f.o.b., taw, vent dubs, a close-up, on location, ante up.

### c. The Colloquial Level—Words Conspicuously Colloquial

Do not use words that are conspicuously colloquial (words branded *Coll.* or *Colloq.* by dictionaries) except for informal occasions where they chime in without making a discord.

#### Conspicuously Free-and-easy

blow (to boast)	chip in	enthuse	gumption	spunky
boss (to give orders)	chunky	fizzle	hoodlum	a snack
bossy (domineering)	cute	old foggy	hunk	swap
brash	a date	gab	jiffy	whopper

#### 1. The Low Colloquial Level (bordering on the illiterate)

Avoid words which are commonly regarded as social blunders.

The examples listed below are not errors in grammar, but they suggest that the user belongs to an inferior social level or is unaware of fine social distinctions. They are not always illiterate forms, but the feeling is hard to resist that the person who uses them frequently will use illiterate forms also. They suggest the backwoodsman who says "Ef I hain't clean tuckered out I'll fotch thot thar load o' wood uv a Chusday."

bust (burst)	holler	poorly (ill)	a swig
contraption	off his feed	real cute	traps (belongings)
fixings	peter out	reckon (to guess)	tote
gents	plaguy	rig (costume)	tuckered out
gob	plenty gooa	a sight of (many)	where's he at?
heaps	plumb tired	skedaddle	TWERP

## 2. Improprieties (legitimate words used in a wrong sense)

Noun, etc., used as adverb	{ want to go <del>some place</del> , somewhere can't find him <del>any place</del> anywhere
Noun used as verb	{ to suspicion, to vacation, to week-end, to Sunday
Adjective or verb as noun	{ a canine, a human, the eats, a feed, an invite, a steal, a buy
Preposition as conjunction:	Do it <del>like</del> <sup>as</sup> he tells you.

## d. The Illiterate Level

In all writing avoid illiteracies—expressions which the dictionaries do not recognize or which they brand as illiterate.

## 1. Verbs

Never Right	{ ain't, attacked, blowed, borned, boughten, brung, burgle, busted, clumb, drowneded, drug, evoluted, gwine, hain't, het, knowed, throwed, if I had <del>have</del> known, used to <del>could</del> , must <del>of have</del> , <del>had</del> ought, <del>hadn't</del> ought, <del>oughtn't</del>
Wrong Number	you <del>was</del> , <del>were</del> , he <del>don't</del> , <del>doesn't</del> .

Wrong Tense	{ Yesterday I { <del>come</del> , <del>run</del> , <del>says</del> , <del>give</del> , <del>seen</del> , <del>done</del> , <del>began</del> , <del>drunk</del> , <del>taken</del> <del>took</del> Often I <del>have</del> { <del>come</del> , <del>seen</del> , <del>done</del> , <del>gone</del> , <del>broken</del> , <del>drunk</del> , or had { <del>ring</del> , <del>sung</del> , <del>taken</del> , <del>written</del> , <del>rang</del> , <del>sang</del> , <del>took</del> , <del>wrote</del>
Wrong Verb:	go and <del>lay</del> <sup>lie</sup> down, he <del>set</del> <sup>sat</sup> down.

## 2. Pronouns

Never Right:	hern, hisn, ourn, yourn, theirn, theirselves, hisself
Wrong Case	{ <del>us</del> girls go, <del>him</del> and <del>me</del> go, old as <del>him</del> , it was <del>us</del> , it was <del>him</del> , it was <del>they</del> , saw you and <del>me</del> , between you and <del>me</del>

## 3. Modifiers

Never Right	{ anywheres, cussed, irregardless, nohow, onct, nowheres, ornery, somewheres, twict, sorta, unbeknownst, undoubtedly
Misused	{ <del>kind</del> of pale, this here, that <del>there</del> , <del>them</del> <sup>those</sup> <del>there</del> , some <sup>what</sup> colder, <del>sure</del> , <del>fine</del> , <del>al</del> most there, bakes <del>good</del> , <sup>well</sup> sleeps more quiet <sup>ly</sup>

## 4. Connectives

Misused	{ Don't go without you <del>tell her</del> <sup>telling her</sup> . I won't do it <del>except</del> <sup>unless</sup> you make me.
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## 5. Double Forms

Double Negative:	haven't no, didn't never, can't hardly
Double Subject:	John <del>he</del> , Mary <del>she</del> , her folks <del>they</del>

## 39. GLOSSARY OF FAULTY DICTION

Use words carefully, intelligently. Avoid faulty diction.

- A** (the article) should be struck from such expressions as that kind of ~~a~~ man, what sort of ~~a~~ house, no such ~~a~~ person, ~~a~~ half an hour [*a half hour* and *half an hour* are correct, but not "a half an hour"].
- A** and **an** should not be confused: a peach, a lemon, <sup>an</sup> orange, <sup>an</sup> apple. *A* precedes a consonant sound: a book, a history, a union, a one (here *u* and *o* have the sounds *yu* and *wo*). *An* precedes a vowel sound: an apron, an evening, an eye, an office, an hour (*h* is silent).
- Above** as an adjective is often awkward. Try *foregoing*, written above. We shall be glad to meet you at the ~~above~~ address. *mentioned above*.
- Accept** = to consent or receive. Norris accepted the responsibility.  
**Except** = to exclude. Present company is excepted.
- Ad** is a colloquial short cut to be avoided in writing. I read your advertisement.
- Adapt** = to make suitable. The Indians adapted themselves to severe cold.
- Adopt** = to take as one's own. Indians cannot adopt civilized habits.
- Advise**, which properly means to give advice or counsel, is overworked as a substitute for *say, tell, inform*. He <sup>told</sup> ~~advised~~ us that the rent was overdue.
- Affect** (verb) = to influence (or to pretend). The climate affects her health.  
**Effect** (verb) = to accomplish, achieve. The climate effected a cure.  
**Effect** (noun) = result. The orange and green stripes produced a vivid effect.
- Aggravate** means to make worse. Salt aggravates a wound [makes worse something that is already bad]. Do not use for *annoy*. The child's rudeness ~~aggravated me~~, *irritated me*.
- Agree to** = give assent to [a proposal, etc.]. He agreed <sup>to</sup> ~~with~~ my terms.  
**Agree with** = be in accord with [a person]. She agreed with me.
- Ain't** is illiterate. We <sup>aren't</sup> ~~ain't~~ going. That <sup>isn't</sup> ~~ain't~~ so. I'm invited, <sup>am I not?</sup> ~~ain't I?~~
- Alibi** is a legal term meaning a plea that the defendant was at some place other than that at which a crime or illegal act was committed. The use of *alibi* to mean *excuse* is slang. He always has an ~~alibi~~ <sup>excuse</sup> for not knowing the lesson.
- All-around** should not be used for *all-round*. Slim is an all-around athlete.
- All the farther** [faster, etc.]. Illiterate. This is <sup>as far as</sup> ~~all the farther~~ I can go.
- All right** contains two words, two *Ls*. Of course it's all right.
- Allusion** = a reference. Keats makes many allusions to Greek mythology.  
**Illusion** = a misleading image. The illusion is produced by a mirror.
- Almost** (usually an adverb) = nearly.  
Oak Park <sup>almost</sup> ~~most~~ always won the game.
- Most** (noun or modifier, the superlative of *much, many, more*). The Greeks had most enemies. *'Most* is dialectal or childish for *almost*.
- Already** (adverb) = previously, by this time. We had already seen her.  
**All ready** (noun plus adjective) = entirely ready. We are all ready to go.

Altogether (adverb) = wholly, completely. You are altogether wrong.

All together (noun plus adverb) = in a group. Shall we go all together?

Alumnus (plural *alumni*) = a college graduate, male.

Alumna (plural *alumnae*) = a college graduate, female.

*Alumni* may be used for men and women graduates spoken of together.

Anxious denotes fear. Use *anxious* when foreseeing the undesirable.

Eager denotes desire. I'm ~~anxious~~<sup>eager</sup> to see all my old friends.

Any place, some place (two words, adjective plus noun) are out of place for the adverbs *somewhere, anywhere*. Does he live ~~any place~~<sup>anywhere</sup> near?

Apt. See *Liabile, Likely*.

Apparent = seeming, clear (judging by appearances). An apparent injustice.

Evident = established by proof. Evident guilt.

As should not be misused for *such as*: I like stories of real life, ~~as~~<sup>such as</sup> *A Boy's Life of Roosevelt and Little America*. Careful writers recommend *so* (not *as*) after *not*, but the distinction is not commonly observed: He is not ~~so~~<sup>so</sup> clever as she is.

Ask is illiterate for *asked*. He ~~ask~~<sup>asked</sup> her to go.

Averse to is preferable to *averse from*. I'm averse ~~from~~<sup>to</sup> paying for such work.

Awful in the sense of *very* is low colloquial. It's ~~awful~~<sup>very</sup> cold.

Awfully in the sense of *very* will pass muster in informal speech, but not in ordinary writing. It's ~~awfully~~<sup>very</sup> hot today.

Bad (adjective) follows verbs pertaining to the senses (smell, taste, look, sound, feel) unless they mean action. See 3a. That looks bad. I feel bad.

Badly (adverb) shows the manner of an act. It leaks badly. I hear badly.

Balance (noun) means an excess of one of two parts over the other.

Rest, remainder means a left-over part, without implying a contrast. Eat the ~~balance~~<sup>rest</sup> of the cream puffs. The ~~balance~~<sup>remainder</sup> of the day was cloudy.

Between is used regularly of two objects: Divide the money ~~among~~<sup>between</sup> us two.

Among is used regularly of more than two: There is a stranger among us.

But *among* expresses only a vague collective relationship; hence we may freely use *between* with three or more items when each item is considered severally and individually: A treaty was concluded between three nations.

Blame on is low colloquial for *blame* or *put the blame on*. Don't blame ~~it on~~ me.

We blamed ~~the wreck on~~ the pilot. ~~for~~ <sup>for</sup> *The wreck*.

Both = the two, taken together. Both were admitted. A row of trees on ~~both~~<sup>each</sup> ~~sides~~ of the street.

Each = every (one) taken separately. A tree on ~~either~~<sup>each</sup> side of the door.

Either = one or the other of two. Choose either hand.

Burst is illiterate. Use *burst* for past tense and past participle. The balloon ~~burst~~. A ~~burst~~ water pipe.

Busted is low colloquial. In the panic three banks ~~busted~~ failed.

But what. Use *that* or *but that*. I have no doubt but ~~what~~<sup>that</sup> you are right.



**Can** = to be able. Do you think I can climb that tree?

**May** = to have permission. <sup>may</sup> ~~can~~ I go to the game with you? (In familiar speech *can* is occasionally used for *may* without harm. To pursue the distinction too far is mere hair-splitting.)

**Cannot help but.** Ordinarily the word *but* is superfluous. She cannot help ~~but wonder~~, <sup>wondering</sup>.

**Caused by** is not a proper substitute for *because of* (see 14b). SAY Her early death was *caused by* cancer OR *Because of* cancer she died young; NOT "She died young, *caused by* cancer."

**Claim** is colloquial for *assert* or *maintain*. He ~~claimed~~ <sup>asserted</sup> he had paid the bill.

**Considerable** (adjective) is not to be used as an adverb or noun. I feel considerably ~~of~~ better today.

**Complected** is illiterate for *complexioned*. If the correct form sounds stiff, use a simpler expression like *fair* or *dark*. The daughter is dark <sup>complexioned</sup> ~~complected~~. Her mother is light <sup>hair</sup> ~~complected~~, but her father is very dark <sup>complected</sup>.

**Couple** (noun) is applied to two things closely related or associated. It has only a poor colloquial standing for a *few* or for two or more persons or things not related by association. A ~~couple of~~ <sup>few</sup> dollars. For a ~~couple of~~ <sup>several</sup> minutes.

**Credible** = believable. His statement, though strange, is credible.

**Creditable** = praiseworthy. He has a creditable knowledge of science.

**Data** is the plural of the singular noun *datum*. Say *these data*, *those data*.

**Different than** or **to** is low colloquial for *different from*. *Than* is correctly used only after comparatives (*better*, *worse*, etc.) and after *else* or *other*. My views are different ~~than~~ <sup>from</sup> theirs. He thinks ~~differently~~ <sup>otherwise</sup> than I do in politics.

**Done** (the past participle of *do*) is illiterate when used as the past tense or as an adverb meaning *already*. I ~~done~~ <sup>did</sup> it. I've ~~done~~ mowed the lawn.

**Don't** is the contraction for *do not*. In informal speech or writing it is correct to say *I don't*, *you don't*, *we don't*, *they don't*.

**Doesn't** is the contraction for *does not*: *he doesn't*, *she doesn't*, *it doesn't*. Never contract *does not to don't*: He ~~don't~~ <sup>doesn't</sup> need his car today. It ~~don't~~ <sup>doesn't</sup> sound right.

**Dove** is colloquial. Prefer *dived*. He ~~dove~~ <sup>dived</sup> into the river.

**Down to, up to,** and similar phrases should not follow a verb of rest. Use *at* to imply rest, *to* for motion. I think Myrna is ~~up to~~ <sup>at</sup> the Library. We are staying ~~out to~~ <sup>at</sup> Grandfather's. We went out ~~to~~ <sup>to</sup> the farm.

**Due to** is normally used after BE (*is*, *was*, etc.) as a predicate adjective. *Because of* or *Owing to* is preferable in the sentence below.

~~Owing Due~~ to rain the track meet had to be postponed.

**Each, either, every** are wrong as plurals or with plurals. Distributive words refer to one thing at a time; hence they are singular: Each member must buy ~~their~~ <sup>his</sup> own uniform. Either Tom or Harry ~~are~~ <sup>is</sup> sure to win. Everybody should mind ~~their~~ <sup>his</sup> own business.

**Either** misused for *each*. See *Both*.

**Emigrate** = to leave a country. Schapiro emigrated from Poland.

**Immigrate** = to enter a country. Schapiro immigrated to America.

**Enthuse** (verb) is not yet an accepted word, being a back-formation from the noun *enthusiasm*. Similar formations (*collide*, *edit*, *donate*) condemned a hundred years ago are now correct. I can't <sup>raise much enthusiasm</sup> ~~enthuse much~~ over this game. She's all ~~enthused~~ <sup>enthusiastic</sup>.

**Etc.** is a commercial abbreviation not acceptable in literary writing but useful in business letters, technical writing, footnotes. *Etc.* stands for the Latin *et (and) cetera (other things)*. *And etc.* is therefore useless repetition.

**Evolute** is illiterate for *evolve*. Man <sup>evolved</sup> ~~evoluted~~ from lower animals.

**Except.** See *Accept*.

**Expect** is not an accurate substitute for *suppose*, *suspect*. I <sup>suppose</sup> ~~expect~~ he knows his subject. I <sup>suspect</sup> ~~expect~~ he's tired of his job.

**Extra** is colloquial for *unusually*. An <sup>A huge</sup> ~~extra big~~ melon.

**Farther** was once used to refer to distance, *further* to time, quantity, or degree (a further reason, to discuss matters further). The distinction proved too great a burden for the common mind and is no longer strictly observed.

**Fewer.** See *Less*.

**Fine** has the narrow meaning *delicate*, *sensitive*, *not coarse*. It has also a broad meaning as a general term of approval, but in this use the word is overworked.

**Fix**, as a verb, has the primary meaning *establish* or *make firm*. It has taken on many new meanings which are still more or less colloquial: repair, arrange, make right, etc. In these modern uses *fix* has the advantage of brevity but is unnecessarily overworked.

**Folks** still has a colloquial flavor, but substitutes like "my people" are often stilted or for some other reason do not ring true. In formal writing most persons take the risk and use "my folks" or else dodge the issue by avoiding both phrases.

**Following** is trying to become a preposition, but has not yet won recognition as such in the dictionaries. <sup>After</sup> ~~Following~~ the meal toasts were given.

**Funny** means laughable or amusing; only on the colloquial level can it be used to mean strange, odd, peculiar. I hurt myself in a <sup>peculiar</sup> ~~funny~~ accident yesterday.

**Get** is greatly overworked, and is either colloquial or slangy in expressions like Get cleaned up, Get busy! Let's get going! Just so I get by with it.

*Get* is often redundant: I have ~~got~~ a good father. I have ~~got~~ to go. In other expressions it contributes a new meaning or emphasis and may be allowed to stand: I have got my lesson at last.

*Get* forms many good English idioms: get along, get at, get off, get on, get up. It is correctly though often needlessly used in expressions that correspond to the middle voice of Greek grammar (thus *get married* is midway between the active *marry* and the passive *be married*): get weighed, get fitted, get measured.

**Get to** is colloquial. I didn't ~~get to~~ see her.

**Good** (adjective) should not be used for *well* (adverb). She plays very ~~good~~ <sup>well</sup>.  
 I feel *good* [means *in good spirits*]. I feel *well* [means *in good health, well being* here an adjective, not an adverb of manner]. See 3a.

**Gotten** is the old past participle of *get*, still correct but now largely replaced by *got* except in such expressions as *ill-gotten gains*.

**Guess** is colloquial for *think* or *suppose*. I ~~guess~~ <sup>think</sup> I'll go to bed. I ~~guess~~ <sup>imagine</sup> she must be tired.

**Had of** is illiterate. I wish I ~~had of~~ known about it.

**Had ought** is illiterate. He ~~had~~ ought to have resigned. ~~Hadn't you ought~~ <sup>Oughtn't you</sup> to go?

**Hardly** is not to be used after *not*. I ~~haven't~~ <sup>have</sup> hardly any money. There ~~are not~~ <sup>are</sup> hardly any long words in this list.

**Healthy** = having health. Ann is a healthy child.

**Healthful** = giving health. Milk is a healthful food.

**Human** (adjective) is colloquial for *human being*. They don't act like ~~humans~~ <sup>human beings</sup>.

**Hung** is the regular past participle of *hang*, but *hanged* is the spelling of the participle when used to mean *executed by hanging*.

**Hygienic** = clean or wholesome (pertaining to personal habits). Keeping regular hours is an important hygienic rule.

**Sanitary** = clean or healthful (pertaining to surroundings). The cows are milked under sanitary conditions.

**In** denotes location or inclusion. Nan was walking in the garden.

**Into** denotes direction. Nan walked from the porch into the garden.

**Into** is preferred to *in* to express motion toward an object. One *walks into* a room, but *works in* it.

**In back of** is a clumsy colloquialism for *behind*. (*In front of* is correct.) I saw him standing ~~in back of~~ <sup>behind</sup> the house.

**Infer** = to draw a conclusion, to derive by reasoning.

**Imply** = to express indirectly or to insinuate. Mrs. Bentz ~~inferred~~ <sup>implied</sup> by what she said last night that she was not going to Europe.

**Inside** and **outside** should be used without *of* when the phrase refers to a place. Outside ~~of~~ the store. Inside ~~of~~ the enclosure.

**Kind of** (or sort of) is illiterate as a substitute for the modifier *rather* or *somewhat*. That horse looks ~~kind of~~ <sup>rather</sup> frisky.

**Kind of a**. See A.

**Lady** should not be used merely to indicate sex. Say *woman, saleswoman, washerwoman* (not *washlady*), *girl friend* (not *lady friend*), *women friends* (not *lady friends*). *Lady* is a term of respect, like *gentleman*, to be used only when one wishes to express courtesy.

**Later** (comparative of *late*). We will meet you later.

**Latter** = the second of two things mentioned. The latter of the two plans suits me better.

**Lead** (present tense). Today we lead the roan horse through the park.

**Led** (past tense). Yesterday we led the sorrel horse.

Learn = to acquire knowledge. I will learn to sew.

Teach = to give knowledge of or to instruct. She <sup>taught</sup> ~~learned~~ me algebra.

Leave = to go away from or abandon. We shall leave our camp to the ants.

Let = to allow. ~~Leave~~ <sup>let</sup> me stay at home. Let me alone. ~~Leave~~ <sup>let</sup> go of me.

Less = a smaller amount of. He needs less money and more sense.

Fewer = a smaller number of. The town has <sup>fewer</sup> ~~less~~ inhabitants now.

Liab<sup>le</sup> = responsible, or exposed to an unpleasant probability. We are liable for damages. We are liable to be caught.

Likely = probable, probably, promising. Our car is <sup>likely</sup> ~~liable~~ to arrive soon.

Apt = having native ability (usually applied to persons), predisposed. She is apt at drawing. He is apt (= predisposed) to catch cold. This man is likely to win. That man is liable to fail.

Lie is not a verb of action; it means *resting* or *remaining* in the same place.

Lay is a verb of action meaning *to put down*; it requires an object to complete its meaning (except in the passive): She *laid* the *purse* down. There <sup>lies</sup> ~~lays~~ your purse. It <sup>lay</sup> ~~laid~~ there yesterday too.

Lie, lay, lain (intransitive). Lay, laid, laid (transitive).

Today I *lie* here.

Today I *lay* the book here.

Yesterday I *lay* here.

Yesterday I *laid* the book here.

Many times I *have lain* here.

Many times I *have laid* the book here.

The fire *has been laid* [passive].

Like is a preposition to be followed by an object. He is *like* his father.

As, the conjunction, is followed by a clause: He is tall, *as* his father was.

As if is to be followed by a clause: It looks *as if* it might rain.

Loan (verb) in technical writing in connection with finance is correct as a synonym for *lend*. In literary usage many writers insist on *lend* as the verb and *loan* as the noun. <sup>lend</sup> ~~loan~~ me your book.

Lose = to suffer the loss of. You will lose your hat in this wind.

Loosen = to release or make free. Loosen the moorings of the boat.

Lots of and a lot of are colloquial. Mr. Marsh owns <sup>many</sup> ~~a lot of~~ houses.

Mad means *distracted*; it is colloquial for *angry*. She was <sup>angry</sup> ~~mad~~ when I contradicted her.

Most. See *Almost*.

Myself may not be used freely as a substitute for *I* or *me*. My friends and <sup>me</sup> ~~myself~~ planned to go. No one plans to go except you and <sup>me</sup> ~~myself~~. (See 7d.)

Nice has the primary meaning *precise, discriminating*. In the broader sense of *agreeable, pleasing* the word is overworked.

Not used with another word expressing a negative idea (*hardly, scarcely, but, never, no*) forms a double negative. Do not say *can't hardly, can't never*. He can't ~~hardly~~ lift it. I couldn't help <sup>hearing</sup> ~~but hear~~ them. She didn't <sup>had</sup> ~~have~~ no home.

Nowheres is illiterate for *nowhere*. We could find mushrooms *nowhere*.

O is a mild interjection used to precede a noun in direct address, etc. O Master. O my father. O dear me! O yes. O indeed! O really?

Oh is a stronger, detached interjection. Oh, I'll try. Oh! you mustn't.

- Of** is illiterate for *have* in such combinations as *should have, would have, may have, ought to have*. You should ~~of~~<sup>have</sup> paid the gas bill yesterday.
- Off of** is incorrect, since *of* (=from) and *off* overlap in meaning. Bob fell off ~~of~~ the top step. *Remember of* and *accept of* are incorrect. We do not *feel of* and *smell of* a rose; we *feel* and *smell* it.
- O.K.** is colloquial, overworked, in need of a rest.
- Only** should be placed so that the reader knows at once what word it modifies (see 24). *Only* is an unsatisfactory colloquial substitute for *but*. Jim would have been here, ~~only~~<sup>but</sup> the cleaner had not delivered his suit.
- Oral** = spoken. An oral agreement (spoken, not written).
- Verbal** = expressed in words (either written or spoken). The contract was not written but ~~verbal~~<sup>oral</sup>.
- Out** is often superfluous: Say *win* or *lose*, not *win out* or *lose out*. See also *Up*.
- Over with.** *With* is superfluous. The game is over ~~with~~.
- Party** is illiterate for *person* except in legal language. A queer old ~~party~~<sup>man</sup> was hunting for you.
- People** is less good than *persons* when separate identity is to be emphasized. Not many ~~people~~<sup>persons</sup> would do so much for me.
- Plenty** (noun) is colloquial when used as an adjective or an adverb. That coffee is ~~plenty~~ hot.
- Posted** is colloquial for *informed*. She is well ~~posted~~<sup>informed</sup> in political matters.
- Practical** = not theoretical. He has a practical mind.
- Practicable** = feasible. The plan is ~~practical~~<sup>practicable</sup>.
- Principal** (adjective) = chief. The principal street is Broadway.
- Principal** (noun) = a sum of money or an executive of a school.
- Principle** (noun) = a general truth. The underlying principle is sound.
- Proof** = convincing evidence. There was no proof of his guilt.
- Evidence** = information offered to establish a fact. The judge threw out part of the evidence.
- Proposition** is a loose colloquialism for *affair, problem, transaction, etc.* Building the Panama Canal was a ~~hard proposition~~<sup>tremendous enterprise</sup>. *Proposition* means a *thing proposed*—a business proposal or offer, etc.
- Outside of** is clumsy for *aside from*. He has no property ~~outside of~~<sup>except</sup> a few goats.
- Proven**, though not incorrect as the past participle of *prove*, is now less desirable than the regular *proved*. The new park has ~~proven~~<sup>proved</sup> beneficial to the community.
- Providing** has only a dubious colloquial standing for *provided* in the sense of *in case that, on condition that*. I'll vote for him ~~providing~~<sup>ad</sup> he's a candidate.
- Quiet** = calm, not noisy. The water is quiet.
- Quite** = entirely. They were quite alone when I arrived.
- Quite a few** and **quite a while** are colloquial to express an indefinite number or time. There are ~~quite~~ a few melons ripe. They stayed for ~~quite~~ a while.

- Rarely ever is somewhat crude for *rarely* or *hardly ever*. The sun ~~rarely~~<sup>hardly</sup> ever shines all day.
- Real is colloquial for *very* or *really*. The glare on the snow is ~~real~~<sup>very</sup> bright this morning. We are ~~real~~<sup>very</sup> glad to be here.
- Reckon properly means to *calculate* or *count*. It has a provincial flavor when used for *think*, *suppose*, *guess*. Do you ~~reckon~~<sup>suppose</sup> those are rain clouds?
- Refer back. *Back* is superfluous. The note refers ~~back~~ to page 63.
- Remember of. *Of* is superfluous. I don't remember ~~of~~ seeing that play.
- Respectfully = with respect. They treated their elders respectfully.
- Respectively = severally. Cash and gifts were sent to Smith and Jones respectively [the cash went to Smith and the gifts to Jones].
- Reverend. Do not omit *the* or *Mr*. The Reverend Mr. Shepherd.
- Right is colloquial for *very* (Give her a drink right quick) and dialectal in such phrases as *right off* meaning at once or *right smart* meaning considerable.
- Rise is intransitive, not followed by an object. Rise, rose, risen.
- Raise is transitive, followed by an object. Raise, raised, raised.
- |   |   |
|---|---|
| Today farmers <i>rise</i> early.        | Today farmers <i>raise</i> chickens.        |
| Yesterday farmers <i>rose</i> early.    | Yesterday farmers <i>raised</i> chickens.   |
| Always farmers <i>have risen</i> early. | Always farmers <i>have raised</i> chickens. |
- Same is no longer in good use as a pronoun, except in legal documents. I have finished the estimate and will submit ~~same~~<sup>it</sup> [on the same] for approval.
- Scarcely. See *Not hardly*.
- Seldom ever is colloquial for *seldom*, *hardly ever*. The parlor was seldom ~~ever~~ used.
- A sight of is illiterate for *many*, *much*, *a great deal of*. It takes ~~a good sight of~~<sup>much</sup> money to pay these bills.
- Sit is not a verb of action; it means *resting* or *remaining* in the same place.
- Set is a verb of action meaning *to place*; it requires an object to complete its meaning (except in the passive): We *set* the *milk* out to cool.
- |                                    |   |
|------------------------------------|---|
| Sit, sat, sat (intransitive)       | Set, set, set (transitive)                  |
| Today I <i>sit</i> here.           | Today I <i>set</i> the lamp here.           |
| Yesterday I <i>sat</i> here.       | Yesterday I <i>set</i> the lamp here.       |
| Many times I <i>have sat</i> here. | Many times I <i>have set</i> the lamp here. |
|                                    | <i>Has the table been set?</i> [passive]    |
- So. The too frequent use of *so* suggests amateurishness, vague thinking, or lack of vocabulary. Beware of the *so* habit (see 10b, 17c). Try the effect of omitting *so* or substituting a word more precise.
- As an intensive *so* is colloquial and often loose or unnecessary. We were ~~so~~ surprised. I'm ~~so~~<sup>certainly</sup> happy. You're ~~so~~<sup>very</sup> kind.
  - In a clause expressing purpose *so* should not be substituted for *so that*. We finished our lessons early ~~so~~<sup>that</sup> we could go to the show.

3. Clauses should not begin monotonously with *so* or *and so*. ~~So~~ we drove to Frankfort, which was the nearest town, and ~~so we~~ stayed there all night. <sup>When</sup> We came to the end of the line ~~and so~~ we got out and walked two blocks.

4. In a clause of result *so* is correct but somewhat colloquial.  
It looked like rain, so we took the car. [Informal, colloquial]  
It looked so much like rain that we took the car. [Formal]

Sort of a. See *A*.

Some is provincial or low colloquial for the adverb *somewhat*. We practiced <sup>a little</sup> ~~some~~ last night. I'm glad she is <sup>somewhat</sup> ~~some~~ better today.

The use of *some* as an intensive is slang. That's <sup>a good</sup> ~~some~~ record you've made.  
Some place is incorrect for *somewhere*. I left my hat lying <sup>somewhere</sup> ~~someplace~~ near here.  
Somewheres is illiterate for *somewhere*. Look ~~somewhere~~ <sup>else</sup>.

Sort of, sort of a. See *Kind of, kind of a*.

Specie = metal money, usually gold or silver. He was paid in specie.

(This is not the singular form of the next word.)

Species = a distinct kind. (Singular and plural have the same form.)

Gray found one new species (not specie) of sunflower.

Stationary = fixed. The machine is stationary.

Stationery = writing material. I must buy some stationery.

Statue = a model of a living being. A statue of Lincoln stands in the park.

Stature = height. Napoleon was of small stature.

Statute = a written law. The tax was fixed by statute.

Stop is colloquial for *stay, visit*. We <sup>stayed</sup> ~~stopped~~ two days at the St. Francis Hotel, and <sup>visited</sup> ~~stopped~~ for a week at Uncle Tom's.

Such. 1. Often vague, unnecessary: It was such a lovely scene.

2. Often clumsily incomplete: I turned off the jazz; I don't care for ~~such~~ <sup>{ such music.</sup>  
<sup>it.</sup>

3. To express result: There was such a big crowd ~~so~~ that I could not find her.

4. With a relative: I will agree to such plans <sup>as</sup> ~~that~~ seem the most practical.

Sure is often low colloquial for *surely*. That ~~sure~~ <sup>surely</sup> was a poor excuse.

In answer to "Will you go?" *Surely* is correct: "[I will] surely [go]."

*Sure* is also correct: "[To be] sure" or "[You may be] sure"—though it has for some ears a flavor of informality or slang.

Sure and is somewhat colloquial for *sure to*. Be sure <sup>to</sup> ~~and go~~.

Suspicion (noun) is low colloquial as a verb. I had <sup>suspected</sup> ~~suspected~~ him.

Take and is often unnecessary. ~~Take and~~ Mix the butter and sugar.

Than (conjunction) cannot take an object as prepositions do. Tom is taller than ~~me~~. I am older than ~~him~~. <sup>he</sup> [is].

That there is illiterate for *that*. That ~~there~~ rooster is a fighter.

These kind and those kind are low colloquial for *this kind* and *that kind*. *Kind* and *sort* are singular nouns and should be modified by the singular adjectives *this, that*—not plural *these, those*. Do you want some of <sup>this</sup> ~~these~~ kind of olives? Don't use <sup>that</sup> ~~these~~ kind of scissors.

This here is illiterate for *this*. This ~~here~~ town is asleep.

Transpire does not mean *happen, occur*. "An exciting game <sup>was played</sup> ~~transpired~~ yesterday. *Transpire* means to give forth or to become known or come to light gradually: It transpired that there had been a consolidation of the two companies.

Try and is colloquial for try to. Try ~~and~~ <sup>to</sup> finish in an hour.

Unique means *the only one of its kind, unlike any other*. It is therefore illogical to add *rather, very, most*. That vase is ~~most~~ unique.

United States takes the definite article ~~the~~ <sup>The</sup> United States is the most prosperous nation in <sup>the</sup> twentieth century.

Up should not be used where it adds nothing to the meaning of the verb. Omit *up* after *divide, end, finish, polish, rest, settle*. Finish ~~up~~ this piece of work before you take up another. *Up* is correct in dozens of motor idioms (see 37c, Note 1): *break up, double up, dug up, pile up, etc.* *Up* is sometimes colloquial: *Up to you, Up against it, What's he up to?*

Used to could is illiterate. I used to <sup>be able to</sup> ~~could~~ write better.

Very should be followed by *much* or *well* when used with a past participle: The twins were very <sup>much</sup> excited. Past participles which have practically become adjectives may take *very* without an intervening *much*: *very tired*. *Too* less often requires the adverb *much*. We say *very much puzzled* (not *very puzzled*), but *too puzzled for speech*.

Vocation = a calling, a regular business or profession.

Avocation = a secondary occupation or pursuit or hobby.

Want to is colloquial for *should*. You ~~want to~~ <sup>should</sup> be careful.

Ways is low colloquial or dialectal for way in referring to distance. My grandmother lives a little ~~ways~~ down the road.

When, Where. Use *where* for designating place, *when* for time. I see by an item in the paper ~~where~~ <sup>that</sup> a man was shot. Immigration is ~~the entering of~~ <sup>the entering of</sup> when foreigners ~~come~~ into a country. Do not define a noun by saying that it is a "when" or a "where" (see 14a 3).

Where at is illiterate. Omit *at*. Where is he ~~at~~?

Win out. *Out* is superfluous. Which side will win ~~out~~?

With. A *with* phrase must not be allowed to attach itself to the wrong word.

He watched the muskrat sink with a smiling face

Without is incorrect for *unless*. I won't play ~~without~~ <sup>unless</sup> the piano is tuned.

Who, which, that (relative pronouns) should not be confused.

*Who* (whose, whom) should refer to a person or persons.

*Which* should refer to an animal or thing, never to persons.

*That* may be used to refer to either persons or things.

You was is always illiterate. Use *you were* in both singular and plural.



## 40. PREPARING MANUSCRIPT

Make your papers attractive. Use ink (or typewriter, double-spacing the lines) on white paper, 8½ by 11, one side only.

To cancel, draw a single, heavy, horizontal line through words. To insert, use a caret below and write above the line. Three alterations are allowable on a page; if there are more, rewrite.

Be consistent. When you adopt one form of spelling, punctuating, capitalizing, indenting, spacing, placing material on a page, etc., stick to it.

### a. Arranging Material on the Page

#### Title and First Line

Place the title an inch below the top of the page. Center it.

Capitalize the first word of the title and all other words except articles (*a, an, the*), prepositions, and conjunctions. Do not place quotation marks around the title unless it is actually a quotation. It is not desirable to place a period after a title; a question or exclamation mark may be used if one is appropriate.

Leave a line blank between the title and the body of the theme.

Make your first sentence clear enough to be understood without the title. Thus if your title is *Airplane Propellers* do not begin "These are usually made of spruce." Begin thus: "Airplane propellers are usually made of spruce."

#### Indentation, Margin, Spacing

Indent the first line of each paragraph about one inch. Do not leave a line blank after a sentence except at the end of a paragraph. Leave an inch of margin at the bottom of each page.

Keep a uniform margin at the left and at the right (one and a half inches each unless the instructor directs otherwise).

Avoid ragged holes or crowding at the right margin. First, look ahead as you near the end of a line; stretch or compress words slightly to fill the gap. Second, divide long words.

### b. Breaking Words Into Syllables

General rule: Parts of divided words must be pronounceable.

1. Divide between syllables only. Never divide a monosyllable: *through, length, shamed* (NOT *thro-ugh, len-gth, sha-med*).

2. Two consonants between two vowels are regularly divided: *remem-ber, shel-ter, principles, impres-sion* (NOT *reme-mber, pri-nciples, she-lder, impre-ssion*).

One consonant or a digraph (ph, th, sh, ch) between two vowels goes into the later syllable (*ru-mor, porcu-pine, me-chanic*) unless the first vowel of the two in question is short and stressed (*pòs'-itive, sòph'-omere*).

3. A prefix or a suffix is usually set off regardless of the rule for consonants between syllables: *dis-appear, sing-ing*. But when a final consonant is doubled before a suffix the added consonant goes with the suffix according to rule 2: *run-ning, omit-ted*.

### c. Contractions and Shortcuts

Do not write a telegraphic style. Do not omit the little words.

<sup>We</sup> Have your letter <sup>of</sup> June 10. <sup>The</sup> Agreement <sup>is</sup> satisfactory. Enclosed <sup>you will</sup> find <sup>a</sup> contract. Please sign <sup>it</sup> before <sup>a</sup> notary and return <sup>the</sup> duplicate <sup>to</sup> our office.

Place an apostrophe in contractions to mark the precise point where letters are omitted (*does not* becomes *doesn't*, *do not* becomes *don't*): It's nine o'clock. We're going.

In formal or semi-formal writing do not use contracted words.

In familiar writing (friendly letters, informal expositions, etc.) and in realistic narrative use contractions when a colloquial tone is appropriate. Above all make your use of contractions consistent.

At first make sure that you can use a semi-formal style. Thereafter prefer a style which will correct any excessive natural tendency. If your writing is too conversational or free-and-easy, choose serious topics, avoid contractions, and lean toward a formal style. If your writing is stiff or formal, choose familiar topics, employ contractions, and secure colloquial ease.

#### Note 1. Figures

Spell out numbers that can be put in one or two words:

two hundred men, ninety-five cents, twenty years, ten o'clock (but 10 a.m.)

Use figures for dates, house numbers, and complex numbers:

On June 1, 1935, about 125 men gathered at 1002 Pine Street.

But a series of numbers set forth for comparison should be uniform. Prefer figures if the series is long or complicated.

One class contained seventy men, another ninety-eight, a third, one hundred and forty [or all figures].

Pantsmakers receive 16 cents a pair. The women earn \$10.50 a week; the men earn \$12.00, etc.

#### Note 2. Abbreviations

Place a period after every abbreviation.

Ordinarily avoid abbreviating. Spell out *and*. Spell out

1. All titles except Mr., Mrs., Messrs., Dr.: *Professor, President, Captain*
2. All Christian names unless initials are substituted: *Charles, Robert, William*
3. All names of months and days: *August, Saturday, Christmas, Fourth of July*
4. All names of states, countries, races: *Georgia, United States, Japanese*
5. *Street, Avenue, Brothers, Building, manufacturing, mountains, railroad*

Note 3. The following abbreviations have standing in good literature, but the present tendency is to use them rarely: *etc.* (prefer *and so on* or omit), *i.e.* (prefer *that is*), *viz.* (prefer *namely*), *e.g.* (prefer *for example*), a.m., p.m., B.C., A.D. Some abbreviations are permissible only in certain combinations: "I arrived at 9 a.m.", not "I arrived this a.m."; "Dear Dr. Adams", not "My dear Dr."

Note 4. In technical writing, statistics, footnotes, or wherever it is desirable to economize space, abbreviations may be used. In business letters certain abbreviations are necessary (hwt., f.o.b., C.O.D., etc.), but conservative firms reduce abbreviations to a minimum. In civil service examinations a point is scored against a candidate who abbreviates such words as *received, president, secretary*. A writer saves no time in abbreviating short words such as March, April, August, Maine, Nevada, Ohio. A reader consumes more time deciphering abbreviations than in reading words spelled in full.

### d. Italics

Underscore (as a sign for the printer to use italic type)

1. Titles of books and periodicals: *The Red Rover*, the *New York Times*

She praised *Joan of Arc* and *Tom Sawyer*. He likes *King Lear* and *The Rivals* of Sheridan. A friend in Ohio sent me *The Gentleman from Indiana*. Italics here show that the writer means books, not persons. But familiar titles which are made sufficiently clear by capital letters need not always be italicized (the Bible, Pilgrim's Progress, A Tale of Two Cities).

In referring to the title of a book the first *A* or *The* is italicized (*A Hero of Our Time*, *The Purple Land*); in referring to a newspaper only essential words are italicized (the *Kansas City Star*, the *Boston Transcript*, the *Portland Oregonian*).

2. Words from a foreign language, unless Anglicized: *au revoir*, *naïveté*
3. Words out of their context: He says *ain't* and leaves off *g* in *going*
4. Words requiring emphasis (but this use is often absurdly abused; employ it only when emphasis contributes very decidedly to clearness)

### e. Using Sources

If you borrow ideas or passages, acknowledge your debt. Indicate by quotation marks all borrowed phrasing.

To change wording slightly is not satisfactory. Do one thing or another: EITHER (1) Quote exactly, word for word, letter for letter, mark for mark OR (2) Recast the sentences so that you are indebted for ideas only.

Give credit in the body of your theme, or in footnotes.

1. You may name your source when you use it in your theme.

Mr. Charles Wallace says in the current issue of *Harper's* that . . . He goes on to state . . . His next idea is . . . But my own opinion is thus and so . . .

2. You may name your sources in numbered footnotes placed at the bottoms of pages or at the end of the theme.

*Author*

*Book or Article*

Henri Bergson: *Creative Evolution*, p. 142.

Charlotte Burghess: "Bees," in the *Atlantic Monthly*, Vol. 137, p. 624.

3. You may split information between text and footnote.

If you obtain help from books, periodicals, or persons, frankly admit it. Any other course is dishonest. Your name written on a theme is assumed by the instructor to mean that the ideas and the expression of those ideas, unless specifically attributed to another source, are entirely your own.

## f. Endorsing Manuscripts and Making Corrections

Write your name and the date in the extreme upper right corner; the name and number of the course in the extreme upper left corner. Number pages at the extreme top center. Repeat your name or initials on each sheet.

Never destroy a theme, exercise, or test. Keep everything in a notebook, arranged in order, with corrections made. Be prepared to show the notebook to the instructor at conferences.

### Meaning of the Instructor's Criticism

Numbers placed in the margin of your theme call upon you to study certain articles in this book and apply them to your own writing. Thus 10 means "Study Article 10 and revise your sentences accordingly." The symbol 10x means not only "Study Article 10 and correct your writing accordingly" but also "Perform Drill 10 and hand it in at the next meeting of the class."

### Symbols Used by Instructors in Correcting Manuscripts

gr = grammar faulty	§ 2-9	¶ = begin a new paragraph
ss = sentence sense	10-19	no ¶ = no new paragraph
coh = lack of coherence	20-24	Λ = something omitted here
p = punctuation faulty	25-29	⊂ = delete, take out
sp = misspelling	30-31	tr or ↯ = transpose
d = diction faulty	35-39	k or awk = awkward
✓ = error. Find it. Correct it.		? = Who? What? Why? Are you sure of your facts or inferences?

### Making Corrections

As soon as a theme is returned with comments and suggestions, study it. Study the textbook. Make changes immediately.

When you are asked to rewrite, hand in the old copy with the new. Do not rewrite unless you are told to do so.

#### Method 1—Correct Each Page on the Face in Colored Ink

Using red ink (or green or any color strikingly different from the color in which the theme is written) correct all errors between the lines exactly above the point where they occur. Insert an omitted word or phrase by placing a caret below and writing above the line. Cancel a word by drawing through it one horizontal stroke. Draw a line through a misspelled word; write the correct spelling above. A faulty paragraph may be corrected between lines or in the margin (if necessary use a separate sheet).

#### Method 2—Correct Each Page on the Back of the Preceding Page

On the back of the preceding page, as nearly as possible opposite the error in the original, make the necessary correction. (If the preceding page has not been returned to you, insert a blank sheet). Write out only so much of the paragraph or sentence as is necessary to make the improvement understood. For example, if it is a matter of punctuation, write only a word or two before and after the proper mark.

## 41. HANDWRITING

## a. Spacing

Improve your handwriting. Attack first matters that are easily and wholly under your control—matters of spacing.

Rules 1 to 5 concern spacing only. They require no skill beyond mere mechanical attention. Move your hand along, unhurried, spacing accurately, until your hand gets the habit. Thereafter good spacing costs no more effort than bad.

1 **DOUBLE-SPACE** between the sentences. *in the future. We hope so. Thank you for*  
*in the future. We hope so. Thank you*

2 **SPACE WELL** between the words [ $\frac{1}{4}$  in.]. *inclosed is a five dollar money order for*  
*inclosed is a five-dollar money order*

3 **SPACE LETTERS** but do not crowd or break them. *before the se advances in the cat a log*  
*before these advances in the catalog*

4 **SEPARATE** the lines vertically. *any suggestions you may offer will be followed*      *any suggestions you may offer will be followed*

5 **FILL OUT** the lines horizontally. *since we wrote last week prices have declined* | *since we wrote last week prices have declined*

## b. Forming the Letters

6 **Make small** letters **PLUMP**, not scrawny. *wind now over chimneytops all night long*  
*wind roars over chimneytops all night*

7 **Make tall** letters **TALL** (2 x lower.) *will you please tell me the cost of a*  
*will you please tell me the cost of a*

8 **CLOSE** the open mouths a-o, b-d-cl. *having conservative ideas about doing*  
*having conservative ideas about doing*

9 **SIMPLIFY** excessive flourishes. *you intimate that F. B. Hill and Co.*  
*you intimate that F. B. Hill and Co.*

10 **Use UNIFORM** slant and free movement. *in today's mail we have had twenty*  
*in today's mail we have had twenty*

### c. Improving the Page Picture

Improve the appearance of your pages with straight, bold lines on good paper, framing the whole neatly within white, well-balanced margins on all sides.

chemistry Helen M. Ullman  
March 4, 1936

The Physical Properties of Water

Pure water is an odorless, tasteless liquid which is colorless in thin layers but bluish when present in large quantities. Water exists in three states, liquid, solid, and gaseous. The reason for this phenomenon is clearly explained by the Kinetic Molecular Hypothesis. It states that matter is composed of minute particles which are in motion; that the space between these particles, depending on the temperature and pressure exerted, determines the physical state of the substance in question. The speed and size of the molecules vary for different substances but are the same for given substances under similar conditions. Also, equal volumes of gases contain the same number of molecules under the same conditions. Heat may be defined as molecular motion. Hence the situation of the molecules determines the physical state of water.

When a pressure of 760 mm. is

From *Standard Usage in English* through the courtesy of the University of Chicago Press

Note 1. In typewriting double-space the lines. Strike the space bar *twice* between sentences. Form a dash of *two* hyphens - - not one. Do not write one letter on top of another. Keep the type clean.

## 42. BUSINESS LETTERS

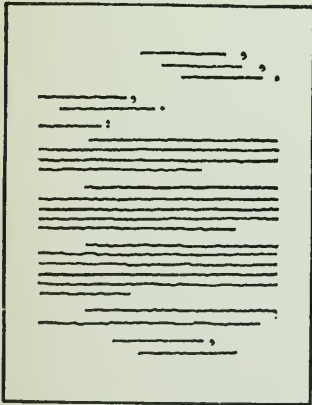
Be able to write a correct, attractive business letter.

Typewrite or ink-write neatly on unruled white paper 8½ x 11, one side only. Use an envelope to match. Use black or blue ink (or typewriter ribbon) and a clean pen (or type). Rewrite until there is no evidence of erasure or soiling.

Indent paragraphs about one inch (ten spaces). At line-ends avoid crowding and avoid ragged holes; break words only between syllables so that the parts are pronounceable. Maintain uniform margins never less than one inch wide. Give thought to the arrangement of material on the page—the “letter picture.”

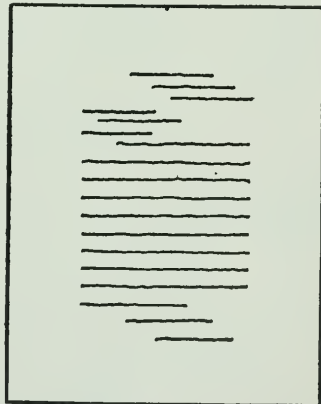
*Balance material on the sheet, with margins spaced to suit the length of the letter.* Largely upon this one thing the attractiveness of a letter depends. Visualize the framework and plan of your letter before you begin; visualize its appearance neatly framed within margins. Only by foresight can you determine whether to establish one-inch margins or two-inch, whether to begin high on the page or lower, whether to use double spacing or single, one sheet or two.

Is your letter to be long?  
Set one-inch margins.  
Begin high.



Lines Closed by Punctuation

Is your letter to be short?  
Set very wide margins.  
Begin low.



Lines Open at the End

It is also correct to punctuate after the salutation and the close (treating them as if they were part of the body of the letter) and to leave the other lines of the heading open. This style is illustrated on the next page.

## Business Letter, Indented Form, "Open" Punctuation

Heading

601 South 9 Street  
Lincoln, Nebraska  
October 2, 1936

Address

Mr. Grant Farrell  
350 Delaware Avenue  
Buffalo, New York

Greeting

Dear Mr. Farrell:

Body

Heading, inside address, and outside address are here shown open at the ends (the blank space serves as punctuation). They may be closed by adding after each line the marks shown in the margin. Town-state and day-year inside a line are always separated by a comma.

The body of a letter is always fully punctuated. Salutation and close are usually thought of as belonging to the body; therefore they are usually followed by punctuation, even when the heading is open. Some persons maintain that salutation and close do not necessarily belong to the body; therefore they leave these open when the heading is open.

The indented form is commonly used in handwritten letters. Either indented or block form may be used in typewritten letters.

Yours very truly,  
Herbert Martin

Close

Herbert  
601 Sou  
Lincoln

Mr. Grant Farrell  
350 Delaware Avenue  
Buffalo  
New York



### a. The Heading

The normal heading for a business letter requires three lines (if there is a printed letterhead, only the date line is handwritten).

Number and Street	1467 South Second Street
City and State	Clinton, Missouri
Date	August 29, 1936

Do not abbreviate unless you are forced to do so by a long name like *North Massachusetts Avenue*. Spell out a numbered street if there is danger of confusing it with a house number: 20 Twenty-first Street. 240 East 58 Street (or Fifty-eighth).

Omit *th*, *st*, *d*, *rd* after the day (June 10 may be read "tenth" or "ten"; hence it is unnecessary to write 10th).

Never use figures for months, or abbreviate thus: 9/8/36.

### b. The Inside Address

Give the exact firm name or business title of the addressee, street address, city, and state.

In addressing an individual use a title of courtesy: Mr. (plural Messrs. = Messieurs) for a man, Miss (plural Misses) or Mrs. (plural Mesdames) for a woman.

A married woman is regularly addressed by her husband's name (Mrs. Victor E. French), but women in professions increasingly retain their own names (Mrs. Harriet C. French).

In addressing a firm like Fred Harvey or George Murphy, Inc., no title of courtesy is used. The salutation is Gentlemen.

Spell a man's name exactly as it appears in his signature, a corporation name exactly as it appears in official letterheads.

J. J. Little & Ives Company	Louise Loring, Millinery
The Timken Roller Bearing Co.	Lane Bryant, Inc.
John Wanamaker	Brentano's
Mr. John Wright [John Wright, Esq.]	Miss Edna Louise Martin
Father O'Brien	Misses Mary and Frances Wheeler
[The] Reverend James Maxwell	The Misses Wheeler [or
[The] Right Reverend Bishop McConn	The Miss Wheelers]
Senator Lawrence W. Phipps	His Honor the Mayor
[The] Honorable Lawrence W. Phipps	His Excellency the Governor

A short title designating office may appear after a name; a long title should appear on the line following.

Mr. Rodney Woods, Secretary	Mr. Beverly Hill
Forest Products Corporation	Deputy County Surveyor
Seattle, Washington	Sterling, Nebraska

### c. The Greeting (Salutation)

Dear Sir is the salutation commonly used in addressing a man. Dear Madam is the usual salutation for a woman, married or single. Gentlemen is the usual form for more than one man. Ladies is the usual form for more than one woman. If the writer and addressee have any previous knowledge of each other they use the more familiar forms Dear Mr. Adams and Dear Mrs. Baker. Two men who know each other may use family names—*Dear Thompson, Dear Brown.*

We thus have a series: Sir (very formal), Dear Sir (less formal); Dear Mr. Brown (friendly), My dear Mr. Brown (more friendly); Dear Brown (intimate), My dear Brown (more intimate); Dear Harry (most intimate). Such forms as *Dear Miss, Dear Friend*, and *Friend Jack* are not good form at present.

Begin the greeting at the left margin. Capitalize the first word and titles (not *dear* in *My dear Miss Blake*). End with a colon (in the extreme examples of open punctuation this mark is omitted).

### d. The Body

#### 1. Paragraphs

Indent all paragraphs one inch (ten spaces). Keep the right margin as even as possible. Divide words between syllables so that the parts are pronounceable.

Make each paragraph treat one main idea only. Establish a contact in the first sentence; state your point directly instead of wasting effort in telling the reader something he knows.

Organize ideas. Arrange statistical matter in tabular form.

#### 2. Sentences

Make the sentences concise, yet complete. Never omit pronouns, verbs, or little words. Use *I* as often as is necessary.

Telegraphic style: Yrs. of 4th Sept. at hand. Order shipped same date. Hope you rec'd same and give us further orders.

Right: The pencil sharpener ordered in your letter of September 4 was mailed by parcel post on the same date.

End with a complete sentence, not with a phrase that suggests the feebleness of a run-down clock, such as "beg to remain" or "and oblige" or "believe me." In place of a lame "Trusting . . ." or "Hoping . . ." prefer *I trust . . . I hope . . . I assure . . .* Make the ending natural, direct, and strong. Then stop.

#### 3. Words

Be sincere. Empty formalities, detours, evasions, and useless apologies merely clog a letter, merely fill up space. Strip the body of a letter of every phrase not needed to convey your message clearly, and with simple courtesy.

## Space Fillers and Misfit Words

- advise. Legal language. Prefer *tell*.
- agreeable to my promise. Say *as I promised*.
- at hand or to hand. Prefer *have received*.
- at the present time. Roundabout for *now*.
- balance. Overworked, and hardly accurate for *remainder, rest*.
- beg to state that, beg to acknowledge. Too obviously insincere. Omit communication. Say *letter*.
- contents carefully noted. Do you ever overlook the contents? deem it advisable. Too lordly. Omit, or say *think best*.
- in due time. A space filler. State a definite time, or omit.
- enclosed herewith. Redundant, like black blackbird. Use either one of the words but not both.
- endeavor. A bit uppish. Prefer *try*.
- esteemed favor. Obsolete—too obviously laying it on.
- etc. Too often a cloak for laziness: "I have had a great deal of experience in furnishing homes, etc." By *etc.* either you mean something or you don't. If you do, say it in full.
- in the near future. Roundabout for *soon*.
- in receipt of your. Say *have your*.
- line. Overworked, and not always exact.
- O. K. Say *correct* or *in good condition*.
- our Mr. Thompson. Prefer *Mr. Thompson, our manager*.
- party. Prefer *person*, except in legal documents.
- per. A Latin word much overworked. Instead of "as per agreement" say *as we agreed*: instead of "as per invoice" say *as invoiced*.
- permit. Like *beg*, usually superfluous.
- please. Often misplaced. Do not say "Please find enclosed two dollars." Say *For the enclosed two dollars please send . . .*
- proposition. Overworked and often inaccurate. Means *something proposed*.
- recent date. Ordinarily name an exact date or say *your letter*.
- regarding. Prefer *about*.
- said shipment. Prefer *the shipment*. *Said* is legal language.
- same. Use the exact noun or pronoun. We have received your check and have credited it (not "same") to your account.
- state. Prefer *say*.
- thanking you in advance. Presumptuous. Suggests that the writer is trying to save himself the trouble of writing a second letter.
- trust. Overworked.
- Yours. Say *your letter*, not "yours of recent date".
- would say. Say it without saying you would say it.
- Use all words necessary for clearness and courtesy, and not one word more.

### e. The Complimentary Close

*Yours truly*, *Very truly yours*, and *Yours very truly* are the usual formal closings. If there is an element of friendship, *Sincerely yours* or *Cordially yours* may be substituted.

The closing phrase should be in harmony with the salutation. Thus if you begin a letter to an official with formal *Sir* you may well end with the formal *Respectfully yours*.

Begin the close near the middle of the line, capitalize the first word only, and end with a comma (in the extreme examples of open punctuation this comma is omitted).

### f. The Signature

Sign your name below the complimentary close. Adopt one signature and use it invariably in business letters.

A woman signs her own name. Hazel Miles is understood to mean an unmarried woman, but in letters to strangers a woman saves her correspondent the trouble of guessing by inserting a parenthesis before her signature, thus: (Miss) Hazel Miles. A married woman signs thus:

Jeannette Seabright  
(Mrs. David A. Seabright)

OR

Jeannette Seabright  
(Mrs. D. A.)

The first line is her legal name which must be used in signing documents (there being always the possibility of a second Mrs. David A.). The second line states the name she expects to be addressed by ordinarily. If for any reason she prefers to be addressed by her own name, she writes (Mrs.) Jeannette Seabright.

Never give yourself a title in your signature, but name your position or business in the line following whenever such information is necessary and not already furnished in a letterhead.

Kendrick C. Wells  
Business Manager

(Miss) Rebecca Harding  
Matron, Dormitory A

If E. M. Brown dictates a letter to his stenographer, Marion Taylor, she writes EMB: MT at the left margin below the signature. These symbols are called "reference data." From them, in case of question or error, the persons responsible for the letter can be traced at once.

## Model Letter, Block Form, Typewritten

## EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

February 20, 1935

Eastman Kodak Company,  
Rochester, New York.

Gentlemen:

Attention of Stenographers.

This letter is written in accordance with the standard form adopted for Eastman Kodak Company letters.

Set the paper guide on your typewriter so that when the paper is inserted and the marginal stop set at 10, the left-hand margin of your letter will be  $1\frac{1}{2}$  inches wide. The right-hand margin should be the same width.

Write the date two spaces below Rochester, N.Y., so that the end of the date line will be approximately even with the right-hand margin of the letter.

The name and address should be written in block style as shown above and the salutation two spaces below. The body of the letter should begin a double space below the salutation. If the letter is directed to the attention of an individual in a concern, write "Attention of Mr. Blank" as shown above.

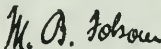
Indent paragraphs 10 spaces. This can be accomplished by setting a tabulator stop at 20. Allow double spaces between paragraphs.

In closing, write "Yours very truly," two spaces below the body of the letter. Allow two spaces between this and the signature, EASTMAN KODAK COMPANY, starting both lines at 40 on your typewriter. If the name of the department is to be added, place it four spaces below the Company signature, starting at 40.

The dictator's and the transcriber's initials should be written at the left, a double space below the Company signature, or on a line with the department name if one is used.

Yours very truly,

EASTMAN KODAK COMPANY



Assistant Treasurer

MBF:HHG

## g. Letter Patterns

## The Order Letter

1. Tabulate the items of the order.
2. Give the catalog number, name, size, and color.
3. Specify the quantity and price.
4. Specify the mode of shipment and (if necessary) the time limit.
5. Mention the form of payment.
6. Give a substitute order, or state that you wish no substitution if the article is out of stock.

(Re-read the order, making sure of complete details and right addresses.)

## A Request for Information

1. The exact nature of the help or information you need
2. Your reason for asking the addressee to help you
3. How and when you will use the assistance (avoid hurrying and inconveniencing people, but be definite)
4. A courteous expression of appreciation

(Never say "thanking you in advance." Write a note later to thank him.)

## A Statement of Error or Grievance

1. Refer to *previous* good relations with the person or firm.
2. Express faith in the addressee's general efficiency and fairness.
3. Explain *exactly what is wrong*—error in figures, faulty goods or service, broken agreement, delay, injustice, impertinence of an employee.
4. Indicate pleasantly the sort of correction or action you prefer. Don't *demand* it.

## A Request for a Recommendation

1. Specific facts about the desired position, its advantages, and the kinds of ability it requires
2. Specific facts about the prospective employer: his name, address, preferences, and the time limit for applying
3. The request itself—modest, friendly
4. The preferred *form* of recommendation—letter, telephone call, or blank form
5. Appreciative comment (not flattery) as to the reason for asking the addressee

(Later write a Thank You to your guarantor.)

## A Letter of Application for a Position

1. Make a definite application "I apply for the position" or "Please consider me an applicant."
2. State your general qualifications—age, parentage, health.
3. Give very specifically the experience or education that *especially qualifies* you for this position.
4. Name persons who will vouch for you. Give their addresses and positions.
5. Offer to report for an interview or a demonstration at once.
6. State your exact address and telephone number.
7. Show ambition and good will.

(It is sometimes but not always necessary to mention how you learned of the opening.)

## 43. PERSONAL LETTERS

### a. Matters of Form

Be able to write a correct, attractive, human personal letter.

Friendly letters are handwritten in black or blue ink on white or cream-colored stationery, with envelopes to match. Odd shapes and highly colored paper or ink are socially taboo.

#### 1. Margins, Spacing, the Letter Picture

Keep even margins of a width proportionate to the size of your page—say half an inch to an inch. A cardboard frame, cut to fit the paper, will help you if you have any tendency to slant or waver down the page. Use guide lines if you cannot write straight. Never space your lines too close. Avoid crowding at the bottom. Avoid ragged “holes” at the right side.

Make your letter form a picture with the white margins for the frame. Well-balanced margins, straight lines, and the pleasing boldness of black ink on good white paper are so attractive that they give your reader a very favorable impression of your personality. The best photograph you ever had taken reveals less of your essential self than your letters do.

#### 2. The Heading and the Inside Address

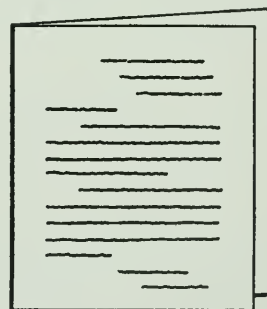
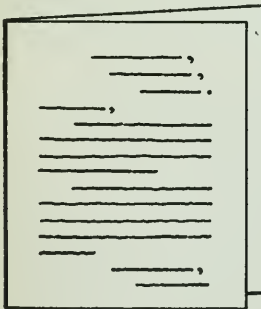
A personal letter usually begins with a three-line heading and a salutation (omitting the inside address used in business letters):

Lines Closed

with four commas and a period

Lines Open

except after an abbreviation



Many persons insist on commas after the salutation and the close; they omit punctuation after the lines of the heading only.

Two other arrangements are also in good form. You may move the heading to the left margin below the signature, so that the letter begins very informally with the salutation. You may keep the heading in its regular place and add below and to the left of the signature—"To Miss Harriet Westbrook, 140 Witnor Place, Springfield."

### 3. The Salutation

For acquaintances use *Dear Miss Blake* or *Dear Mr. Wilson* and close with *Yours sincerely* or *Sincerely yours*. For friends use *Dear Laura* or *Dear Tom*. Other salutations such as *Dear Aunt Mary*, *Dear old pal*, and *My dear sister* may be made to suit the relationship. For some reason it is not considered good form to say *Dear Friend*, *Dear Miss*, or *Friend Tom*.

The comma is the preferred mark after the salutation, but the colon may be used in a long or serious letter.

### 4. The Close

*Very sincerely yours* is one degree warmer than *Yours sincerely*, and *Cordially yours* and *Faithfully yours* are several degrees warmer still. *Ever yours* and *Affectionately yours* suggest still more intimate ties. A thank-you note may close with *Gratefully* or *Appreciatively yours*.

Begin the close near the middle of the line. Capitalize the first word, and follow the last one by a comma. Establish the habit of signing your name legibly, without conceited flourishes or other affectations. A clear, simple signature is an asset in both friendship and business.

### 5. The Superscription

The envelope deserves close care. No matter how familiarly you know a person, use the formally correct name in the superscription. Say William (not "Bill") Robert (not "Bob"), Marjorie (not "Marge"). Use the proper title of courtesy: Mr., Miss, Mrs., or Dr. Use no other abbreviations, but write in full words like *Street* or *Avenue*.

#### b. The Substance and Plan of the Letter

1. Think of your correspondent. Put yourself in his place. What has happened to him recently? What does he most care about? What does he most want to hear about?

2. Give something of yourself. What are you doing, feeling, thinking, planning, wishing for? People who care about you feel cheated unless you give them at least a glimpse of your daily life and your real inner self.

3. Informality is good except when it runs into emotional superlatives, excessive use of nicknames and slogans, continuous use of beheaded sentences, and slangy gushes of emotion.



4. Humor is good—but make it seldom unrestrained and never cheap. It is not necessary to label jokes with ! ? X . It is not necessary to insert *ha-ha*s or other parenthetical asides to show the reader where to laugh. Exaggeration is effective, but a letter need not consist merely of the exaggerated fun of practical jokes or the exaggerated tragedy of having to do a little hard work or to act contrary to natural inclination. Make use of contrast. A serious, thoughtful paragraph adds variety as well as depth.

5. Opinions are excellent, but they should be more than mere exclamatory outbursts indicating approval or disapproval. A little discrimination, a little clear thinking, is the salt that flavors the dinner.

6. Organize your remarks around a few centers. Do not “tell everything”; do not swamp the important ideas in a flood of miscellaneous details. Do not write a long catalog of *she did*s and *we went*s. Instead, try to make *a few dominant impressions* on your reader’s mind.

### Plans for Personal Letters

#### The You-and-I Plan

1. The *You* Element. “You are no doubt busy with . . . Your last letter . . .”
2. The *I* Element. “As for me . . . For my part . . . This is what I am doing, feeling, thinking.”

#### A Just-Now Plan

1. What I have just been doing
2. What it reminds me of—something *you and I* did
3. Personal news
4. Comments on your letter (messages, quotations)

#### A Mostly-about-Me Plan

1. Comments on my friend’s last letter
2. Personal or family news
3. The most interesting thing that has happened to me recently (one striking anecdote or picturesque scene is worth more than a long bare-boned list of things done or places seen)
4. My opinion about something (challenge interest by some thoughtful reaction to events)
5. An inquiry about my correspondent’s friends or relatives or a question about his plans, or some other final evidence of my interest in him

### c. How to Begin and End

The first sentence of a letter is crucial; it can be made the most effective one in the letter because of its emphatic position. It should not be wasted on some trite or obvious remark, or an apology. It should not suggest that you hate the effort of writing. It should catch the reader's interest at once by creating the "you and I here and now" feeling, or by sounding a keynote, or coloring a mood, or in some other way giving an impression of realness and aliveness. Comment on the following. What type of personality does each suggest?

1. You've lost your bet—I've learned to drive! You ought to see me buzzing up the hills and gliding around the curves. At first I felt as if I were climbing the thread of some gigantic screw, or tracing an endless succession of *S*s and *Z*s, but now the landscape seems to have grown used to me and calmed down.

2. Don't blame me for not writing sooner. This whole dreadful week has been spent on cramming for exams. I've an awful headache, and I just know I'll fail in chemistry.

3. If you had been here an hour ago I'd have comforted you with waffles and maple sirup, as well as quarts of the best coffee that ever "perked." Now don't begin bragging about *your* biscuit and omelet!

4. As I have nothing special to do, I'll drop you a line.

5. I started several letters to you, but was interrupted and couldn't finish.

How shall you end a letter—with some lame apology for stopping (as if you now had something really worth doing), with a cut-and-dried phrase, or an abrupt "That's all"? Rather, you should close with the idea which you hope will be remembered longest or with a tactful cue for the reply. Criticize the following closings as to (1) interest, and (2) the final flavor. Do they leave a good taste?

6. We stay-at-homes yearn to hear all about your sight-seeing adventures. The most exciting things always happen to you—or do *you* happen to them?

7. Now I must rush off to school. Forgive my short, hasty scribble and write me another of your nice long letters.

8. So many entertaining things are coming that I just can't hold myself down to letter-writing. Anyway I can't remember what you asked me about, it's so long ago.

9. You always write delightful letters. The last one is my favorite—until the next arrives.

### d. Social Notes

Social notes are not only spontaneous and immediate and personal, but are brief and pointed also. They are inspired by some special occasion and deal with that topic only. Among the occasions which demand informal notes are the following, with the major theme and the response indicated:

**Congratulation:** I was happy to hear that you . . .

**Sympathy:** I send my sincere sympathy.

**Invitation:** Won't you come over informally to help celebrate . . .

**Bread-and-butter note:** The week I spent with you and Ned was jolly. "The flavor lasts."

**With a gift:** You have such clever hobbies. Perhaps the enclosed gift will fit in.

My good fortune is worth the more because of your congratulation.

I value your kind thoughtfulness.

I'd be delighted to come. If only I could! But . . .

It was great fun to have you with us. I enjoy Ned's friends as much as he does.

How good of you to choose such an appropriate gift.

#### A Bread-and-Butter Note

Dear Mrs. Wilson,

Everybody here envies my brown skin and my muscle. "You haven't looked so well for years" is the tactful salutation, and "You've been getting fat!" the frank one.

Surely nobody else ever packed so many delightful experiences into three days. I had long wished to know you (every one who knows Ann must have the same wish), and now I hope I may claim you as a new friend.

Don't forget that Mother and I are expecting a visit from you and Ann this summer—the sooner the better. Give my kind regards to Mr. Wilson.

Your appreciative

Lois Moore

Lexington, Kentucky  
October 2, 1936

### e. Formal Notes in the Third Person

The formal social note (usually an announcement or an invitation) is expressed throughout in the third person. It has no heading, no salutation, no closing phrase, and no signature.

Mr. and Mrs. James C. Leighton request the pleasure of Mr. William Ward's company at dinner on Saturday, May twelfth, at seven o'clock.

3401 Grant Place  
May third

Mr. William Ward accepts with pleasure the kind invitation of Mr. and Mrs. Leighton to dine on Saturday, May twelfth, at seven o'clock.

25 Kent Road  
May fourth

## 44. OUTLINING

Be able to make topic outlines and sentence outlines.

Outlining is division. Take one step at a time. Divide the topic into main heads approximately equal in importance. If these heads appear complex, divide them into subheads. If the subheads are still complex, divide them. Stop short of hair-splitting. Number the items. Those labeled with like symbols should be of equal value.

### a. Topic Outlines

Build a topic outline of nouns (or noun equivalents, often with modifiers). Indent items that are of equal importance an equal distance from the margin. If an item is so long as to require a second line, use hanging indentation.

In an outline with no subheadings, or only one column of subheadings, the main points may be numbered simply 1, 2, 3. Examples:

#### Giving a Dinner

1. Planning the menu
2. Preparing the food
3. Serving the dinner

#### The Strangest Thing We Saw on Our Journey: The Desert

1. Location, size
2. General impression
3. What interested me most—the colors

#### A House

1. Foundation
2. Walls
3. Roof

#### The Ford Car

1. Cost
  - a. Initial Cost
  - b. Upkeep
  - c. Resale value
2. Mechanical efficiency
3. Appearance, comfort

#### Advantages of Stenotypy

1. Accuracy
2. Speed
3. Comfort to the operator

### Note 1. Use of Symbols

Avoid giving a symbol to the title. Try to avoid the formal division of material into "I, Introduction; II, Body; III, Conclusion"; prefer to make thought or facts the basis of division.

Since outlining consists in dividing one topic into two or more, avoid putting only one subhead under a topic. Omit the subhead, merge it with the topic above, or supplement it with other subtopics.

#### Faulty

##### Shorthorn Cattle

1. Origin
  - a. In England, 1780
2. Good features
3. Drawbacks

#### Right

##### Shorthorn Cattle

1. Origin (England, 1780) and outward appearance
2. Good features: Meat and milk
3. Drawback: Slow growth

An outline consists of *topics*; it should not be cluttered with *details*.

In a complicated outline use Roman numerals for the main points, capital letters for subdivisions, Arabic figures for sub-subdivisions, and small letters for yet smaller divisions (if any).

- Types of Business Organization

  - I. The individual business
    - A. Advantages
      - 1. Easy beginning
      - 2. Unrestricted expansion
    - B. Disadvantage: Lack of capital
  - II. The partnership
    - A. Advantages
      - 1. Combination of capital with experience
      - 2. Possibility of specialization
    - B. Disadvantage: Unlimited liability
  - III. The corporation
    - A. How financed: Stocks and bonds
    - B. Advantages
      - 1. Limited liability of stockholders
      - 2. Transferable securities
      - 3. Large capital

Print the symbols. Keep all symbols of the same kind one under the other in a vertical line. Indent each successive set about an inch. Ordinarily one or two degrees of subordination are enough.

Logical Requirements of the Topic Outline

1. Parallelism

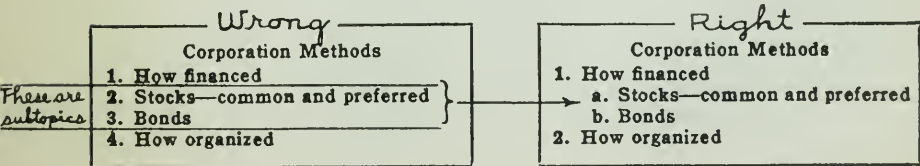
Make headings of the same rank parallel in form—nouns or their equivalents. Do not shift to participles or verbs or sentences.

- Disadvantages of Forming a Partnership

  - 1. Limited capital
  - 2. ~~Liability is unlimited~~ Unlimited liability
  - 3. ~~Must reorganize~~ Reorganization necessary when a new partner is admitted

2. Sense of Rank and Value

Do not confuse a subtopic with a main topic.



### 3. Accurate Division

Avoid overlapping classification; keep one basis of division.

#### Current Motion Pictures

1. Westerns
2. Musical plays
3. Book adaptations
4. Serials
5. Romances
6. Problem plays
7. Comedies
8. Historical dramas
9. Mysteries
10. Play adaptations

In the early stages of planning, it is sometimes useful to jot down all the points we can think of, as in the example at the left. It is apparent, however, that such a classification is a very loose one. Many of the types overlap. Serials may be also Westerns; Westerns may be Romances; Play Adaptations may be Problem Plays, Mysteries, or what-not. In attempting to simplify our material we regroup our points and get a smaller number.

This shorter outline is better, but there is still overlapping. Historical dramas can be exciting; musical pictures often have a romantic drama interwoven. We see that in order to find a real basis for division we must determine the *purpose* of our discussion. Then only can we so word our points that they do not overlap.

#### Motion Pictures

1. Exciting pictures
2. Musical pictures
3. Historical dramas
4. Romantic dramas
5. Comedies

#### Pictures of greatest appeal to

1. Children
2. Young people
3. Adults

#### Pictures intended to provoke

1. Strong emotion
2. Quiet sympathy
3. Laughter

1. Pictures stressing action
2. Pictures stressing character
3. Pictures stressing music

### 4. Complete Classification

Be sure the subordinate points cover the main point adequately. If they do not, add subordinate points or narrow the main point.

#### — Incomplete —

##### Current Motion Pictures

1. Exciting pictures
2. Quiet pictures
3. Amusing pictures

#### — Complete —

##### Two Moods in Motion Pictures

1. Exciting pictures
2. Restful pictures

### 5. Complete Information

Avoid empty topics like "Advantages" or "An Interesting Game." What *is* the game? What *are* the advantages? Tuck in this information parenthetically, or else change to a sentence outline, which practically *compels* you to think out your points in advance.

#### — An "Empty" Outline —

##### My Favorite Type of Picture

1. Attractive quality
2. Worst quality

#### — Improved Topic Outline —

##### My Favorite Type of Picture: Mystery

1. What I like it for: thrills
2. What I dislike it for: impossible plots and unreasonable situations

#### — Sentence Outline —

##### My Favorite Type of Picture

1. I like mystery pictures because they are thrilling.
2. I dislike impossible plots and unreasonable situations.

### b. Sentence Outlines

Build a sentence outline entirely of complete sentences. Use symbols and hanging indentation exactly as in topic outlines. Make headings of the same rank parallel in form (see a1). Do not confuse subtopics with main topics (a2). Avoid overlapping classification (a3).

#### Kinds of Roofs

1. Shingle roofs are inexpensive, but neither durable nor fireproof.
2. Composition roofs are fairly durable, semi-fireproof, and moderately expensive.
3. Tile and slate roofs are durable and fireproof, but expensive.

#### Learning to Swim

1. The first step is to overcome fear of the water.
2. The second step is to learn to breathe properly.
3. The third step is to practice the arm and leg motions separately for any given stroke, putting them together later.
4. The fourth step is to get experience—plenty of it.

### Sentence Outline with Subdivisions

#### How to Buy a Used Car

- I. Inform yourself on market prices.
  - A. Study advertisements offering used cars.
  - B. Visit reliable dealers in standard makes.
- II. Find a car suitable to your taste and purse.
- III. With a skilled mechanic, give the car a thorough inspection.
  - A. Test the compression by cranking the engine slowly.
  - B. Look for cracks in the cylinder blocks and manifolds.
  - C. Run the engine to detect vibration and noise.
  - D. Test the driving shaft for "back lash."
  - E. Test chassis, wheels, and brakes for looseness and wear.
- IV. Try the car on the road for smooth performance and comfort.
- V. Offer a sum less than the owner asks.

The Continuous Sentence Outline is a precise form in which topics are linked by some such exact connective as *for*, *because*, *since*. It is especially useful in briefs and summaries. An example is shown at the right. Below, for comparison, is the same information in the two other forms.

#### Continuous Sentence Outline

Emerson's Essays are of value because they

1. Reveal a helpful philosophy,
2. Suggest novel ideas, and
3. Show examples of a brilliant style.

#### Sentence Outline

Emerson's Essays are of great value.

1. They reveal a helpful philosophy.
2. They suggest novel ideas.
3. They show examples of a brilliant style.

#### Topic Outline

Valuable Qualities of Emerson's Essays

1. Helpful philosophy
2. Novel ideas
3. Brilliant style

## 45. SPEECH MAKING

Arrange the points of your speech carefully. Use lively examples. Speak in well-framed sentences. Vary your voice and manner.

## a. Talks of the Simplest Kind

The Illustrated Talk takes as a starting point some object (chart, clipping, picture, souvenir of travel, mechanism) which you have with you on the platform. Perhaps you will use the object only as a kind of gangplank for boarding your subject and then put it aside (a clipping). Perhaps you will show it once at the beginning and again at the end after you have made some explanation (a biological specimen). Perhaps you will exhibit it throughout, as when you explain a *process* or the *principle* upon which a mechanism works (how to load a camera). Be sure you let the audience see it; you've seen it before. Subordinate the object to your talk, not your talk to the object.

Face your audience; get a firm eye-hold on it before you begin. Never lose sight of your purpose.

<i>How is it Made?</i>	Subjects for an Illustrated Talk		<i>How can you Distinguish</i>
	<i>How does it Work?</i>	<i>What is its Origin?</i>	
brick	milk tester	coal, lava	evergreens
baseball	coffee percolater	tinfoil, paper	seeds
stuffed owl	tire mending outfit	postage stamp	mushrooms
coin	camera	playing cards	gentians
broom	bugle		bindings
hooked rug, fabric	radio set	<i>What is its Meaning?</i>	kinds of wood
hand painted china	door closer	picture, map	kinds of type
false teeth	surveying or drawing instrument	plan, blue print	embroidery
postage stamp	account book	costume	stitches
snow shoe	lock	proper names	jewels
shotgun shell	speedometer	(copy on board)	granite
quirt			ores

The Tryout is merely a talk given in preparation for a written theme. After you have outlined a theme, and before you have begun writing, you try some portion of it on the class. You may well begin simply: "I plan to write on *The One Greatest Need of My Home Town*. The one greatest need of Richmond is . . ." If your written theme is to be a long one, give orally some one part of it—usually the ending, or some part which demands clear and careful handling. Talking before an audience makes you aware of your strong points and your weak points. You see the need for altering your outline and adding details of human interest.

Alter and adapt as you talk. Do not be afraid to pause to gather your thoughts instead of bridging the gap with *and-ah*.



### b. Speeches Requiring Careful Organization

How can you, as a beginner, find your directions and chart the course of a speech? Orient yourself by considering three points.

- I. *The Audience*—age, sex, interests, prejudices. Are they well informed on your subject? interested but not well informed? neither interested nor informed?
- II. *The Purpose*—to entertain, to inform, to reform, to overcome prejudice, to launch a new project. Do you want your audience to take definite action?
- III. *The Subject*—Something in which you have special knowledge and interest, something brief enough to be handled within your time limits, and something suited to the Audience and Purpose.

Think over your material in the light of your purpose with your audience. Organize it into a few clearly related topics, perhaps with the help of an outline (see 44). Use under each topic as many concrete examples or lively illustrations as are necessary.

Practice your speech aloud several times, imagining yourself in the presence of your audience. Observe your time limits.

#### How to Begin and End

If a speech has three qualities it will succeed.

1. It ought to have an idea.
2. It ought to have a good opening sentence (an attack).
3. It ought to have a good closing sentence (an arrival).

Work out the beginning as carefully as a reporter plans the "lead" of his news story.

#### Avoid beginning

1. With something stale or obvious
2. With something unrelated to the key-idea
3. With a long, involved sentence
4. With vague, general statements

#### Try beginning

- With a challenging question
- With a fresh anecdote that hits the point of your speech
- With a news item of timely interest, or an apt quotation
- With a word-picture of some *action*

The closing may round out or ruin the total effect. Do not make it an anticlimax or a what-happened-after. It may be an answer to the opening question, the climax of an anecdote, a concrete illustration, a quotation, a personal reaction, an appeal. Ordinarily a talk which begins with an idea ends with a striking illustration; a talk which begins with an incident ends with an idea or significance. The final sentence should give the audience a satisfying sense of arrival.

### c. Criticism

When you act as critic, be helpful. Try to put important things first: "His talk was original; he has certainly done some thinking." "He has prepared his speech, and delivers it in a pleasing voice, but *A Day in Chicago* is too much. Couldn't he stick to *Michigan Avenue*?" "The ideas are excellent. I wondered if he got them from a book; he ought to tell us. Even if he did he has worked them over in his own language."

To pounce upon details first—"He mispronounced *athletics* . . ." "She said '*It don't*' . . ."—is not the best way to criticize. Let minor errors come into the discussion after the important things have received due consideration.

Give positive counsel as well as negative. It is not always necessary to use *don't*s: "Don't wriggle and fidget." . . . "Don't mumble." . . . "Don't be stiff." We can put the same ideas thus: "Take it easy. We're more interested in that story than you think." . . . "Bite off your consonants hard." . . . "Make your whole body work."

#### Questions for Student Critics of Oral Themes

1. Was the talk really effective? Did it show full and careful preparation? Did the speaker close his talk firmly with a well-worded sentence?
2. Was it easy to recognize and recall the main points?
3. Did the speaker use any clever phrases, bits of vivid description, or original ideas?
4. Did his title and opening sentences express a clear, interesting idea? Were his *first words* firm and distinct?
5. Did he gain recognition from the chairman properly?
6. Did he get a good *eye-hold* on the audience and talk directly and naturally to them? Did he really try to interest them?
7. Was he sufficiently self-possessed? Did he avoid slouchy, unsteady positions and nervous wriggling?
8. Did he separate his sentences distinctly, or join them with *and-ahs* and little noises?
9. Was his voice clear and pleasant? Did he drop his final *g* and *t*, and mumble or run words together?
10. Did he mispronounce or misuse any words? Did he make any errors as to verb and pronoun forms?

## Specimen Subjects for Speeches or Written Themes

## Type A: Energy to be Concentrated upon a Single-Phase Topic

1. One Neglected Phase of Good Manners on the Street Car (at concerts, in assembly, at the table, on the street, on both sides of the counter)
2. The Most Interesting Thing to be Seen in an Iron Foundry (paper mill, printing office, brickyard, box factory, coal mine, oil refinery, elevator)
3. A Protest (against an editorial, book, cartoon)
4. The Greatest Surprise of My Life (or any other *greatest* thing)
5. Earning My First Dollar (or other *first* experience)
6. The Worst Five Minutes of a Journey (or other *worst*)
7. One Disadvantage of Being an Announcer (or musician, doctor)
8. The Unique Thing in New Orleans (or any city or region)
9. A Library Pest (telephone bore, class nuisance, neighbor)
10. The Person (street, store, food, climate) I Most Admire (hate)

## Type B: Admitting More than One Main Topic

- |   |                                     |
|---|-------------------------------------|
| 11. When Is Slang Effective?  | 12. Budgeting the Twenty-four Hours |
| 13. Why Study Old Literature?   | 14. Diet Fads, Wise and Otherwise   |
| 15. Do Examinations Benefit Me?   | 16. Ford versus Chevrolet           |
| 17. Who Should Go to College?   | 18. Away with Billboards            |
| 19. The Human Traits of Birds (cats, dogs, machines, houses)                |                                     |
| 20. Three Don'ts for Assembly Speakers (teachers, singers, salespeople)     |                                     |
| 21. The Purpose of a Silo (weather bureau, car license, tariff, income tax) |                                     |
| 22. A New Book (with an illustrative reading)                               |                                     |
| 23. How to Reach Wilmington by Automobile                                   |                                     |
| 24. What Makes an Electric Motor (Steam Engine) Run                         |                                     |
| 25. The Humorous Side of Waiting on Table                                   |                                     |
| 26. The Most Important Event That Happened in This City                     |                                     |
| 27. A Battle (objectives, strengths, positions, maneuvers, result)          |                                     |
| 28. A Knotty Problem in the Study of French (botany, diet, engineering)     |                                     |
| 29. The Vocal Organs: Where and How Sounds Are Made                         |                                     |

## Useful Kinds of Speeches

1. Illustrated Talk (explained earlier in this article).
2. Tryout (for a theme about to be written).
3. Group Discussion (Symposium). A general topic is assigned: Superstition, Accidents, Dreams, Plots of Moving Pictures, Aviation, Dogs, What to Read, Birds, Choice of a Profession. Each makes a talk. The material is pooled. Each immediately writes a theme while the ideas are hot.
4. "Injustice" Speech. You argue against something that appears unjust. Be tactful; do not make even a fighting speech "all heat and no light."
5. "Difficulty" Speech. Imagine you are in a ticklish situation from which you can extricate yourself only by tact. Your employer is about to discharge you; your workmen threaten to strike; a business transaction is about to go against you; some one or some event has discredited your ideas. Persuade, use diplomacy; do not be blunt or antagonistic. Situations of this kind will face you often.
6. Sales Talk. Persuade hearers to subscribe to the Community Chest, join a club, buy a car, take a magazine, or come out for sports.
7. Application. One student applies for work; another impersonates the employer, asks leading questions, and puts the applicant on his mettle.
8. Imaginary Interview. One student, a reporter, seeks an interview; another impersonates (or actually is) a traveler recently come from another state or city. Carry the interview through exactly as a journalist would. If possible, print the result.
9. Author's Reading. One student represents a living writer; another introduces him effectively. The "author" then gives a well-prepared reading from one of his works.
10. Commemoration. Speeches center round a man, cause, or historic event.
11. Club Organization. Organize as a club with officers, program committee, critics reporters. There may be nominating speeches, reports of committees, etc.
12. Parliamentary Practice. Secure the actual constitution and by-laws of some civic organization or business (chamber of commerce, club, charity, civic improvement association, cooperative fruit growers' association). Reduce the wording of the constitution one half without altering the sense. Assume that you and your fellow students are members of the organization in question. One student moves to strike out a certain sentence. There is discussion. Roberts' Rules of Order are followed throughout. This exercise is extremely practical; it teaches conciseness, organization, and parliamentary law at the same time.
13. Open Forum. Debate. A special group (citizens, student council, or nature, art, or music lovers) gather to discuss new enterprises and needed reforms.
14. Convention Program. Each student appears as a delegate of whatever organization is represented. Addresses of welcome, responses, committee reports, informal argument, and after-dinner speeches may be included.
15. Daily Recitation. If you habitually recite clearly and correctly, taking good posture and striving to interest the class, your speech-making will come easily. If you recite in mumbled fragments, leaning over a desk and collapsing into a chair at the earliest safe moment, your daily habits of carelessness will undo all the benefits of even the ablest instruction in spoken English. Insist on reciting in a clear, bright tone, using well formed sentences, and hitting the precise point of the question.
16. Topical Recitation. Face the audience. Pause. Speak for several minutes in complete sentences. Finish the job before you sit down.

## 46. CONVERSATION

Be able to converse without committing the common blunders.

By speaking in pleasant, audible tones, listening thoughtfully, and doing your share of the talking (but no more) you uphold the courtesies of conversation. In speech as in writing the basis of success is this: *Consider the other person; put yourself in his place.*

### a. Choice of Topics

Learn to converse easily at different levels of acquaintance.

Two persons who have just met try to find some "greatest common factor" first, not scorning school affairs, radio programs, pictures, the weather, and like democratic themes. "That light snow makes the air bracing," you begin. "Did you ever go rabbit hunting on a day like this?"—"No, but I'm so restless at the first snowfall I want to get out and walk in it forever."—She is an outdoor girl, then. You have your cue, and she is soon telling you what the pine woods look like in winter, on her Wisconsin hills.

The second is the friendly level in which you sound each other's tastes and interests, likes and dislikes. The third is the thought level. It consists in exploring such fields as books, mechanics, hobbies, vocations, business, politics, or any of the issues about which you will eventually have to formulate definite opinions and about which you should even now have a few ideas.

### b. Tact

Consider the effect of your words on the other person's feelings.

1. Do not air your troubles and dislikes.
2. Do not offer advice or criticism unasked.
3. Do not corner anyone by leading questions: "What did you think of my speech?" "Is it true that your friend May Burke tried to elope?" "Why don't you and your father get along better?"
4. Avoid complimenting anyone in exaggerated or conspicuous ways.
5. Never depreciate a compliment offered you (Oh, it's nothing; don't mention it) but accept it happily and modestly as an evidence of good will.

## Practice

Show the implications and the probable effect on the hearer's feelings.

1. Isn't it splendid that you made the team at last!
2. Take my seat, Miss Brown. I'm young and don't mind standing.
3. You like that old dress? Why, I've worn the old rag for ages.
4. Instructor to a class: Nearly all of you made good grades on this test, but of course it was a very easy one.
5. I think divorce is wrong and re-marriage indecent.
6. And now we have the real treat of the evening, a song by Miss Bowen.
7. If there is time after Dr. Long's speech we will call upon some of our less famous visitors.
8. Why, I never dreamed of *your* winning that prize.
9. Dear, you look almost slender in that striped dress.

## c. Better Ways of Saying Things

Avoid tiresome, wandering, and inaccurate speech.

Shut off verbal drips—meaningless, oft-repeated phrases like *well, why-uh, and so on and so forth, don't you know*, and crude commands like *listen, say, see*.

Answer a question in a straight, terse sentence that hits the mark. Avoid tacking clause upon clause with *and, but, so, or then*.

## Undesirable Phrases

1. Gertie, lemme make yuh 'quainted with Fritz Knowles.
3. Pleased to meetcha. Howdy.
5. Hello-o-o! Who do you want?  
(in answering the telephone)
7. Your party's out.
9. Who do you want? What do you want?
11. Speak louder. I can't hear you.
13. Say, havya an'thin' nice in fresh veg'tables?
15. Zat all? (in closing the order, or when the sender pauses).
17. Who is this? (Rude if spoken by the one calling, asking a favor.)

## Preferable Phrases

2. Gertrude (or Miss) Barnes, may I present Fred (or Mr.) Knowles.
4. How do you do? (with a slight bow)
6. Holman's, Grace speaking.—This is the Taylor residence, Mary Taylor speaking.
8. Mary will not be in till six. Will you leave a message?
10. Whom are you calling, please? Do you wish to leave a number?
12. I beg your pardon? Again, please.
14. Take an order please, for Mrs. Brown, 1920 Hillside Avenue.
16. Will you please read that order back for confirmation?
18. This is John Blake. May I speak to Mary Taylor, please?

## Practice

Introduce your classmates by imaginary names. Converse. *Use the names frequently.* The first obligation of manners is to mark the other fellow's personality. Few persons can make introductions clearly.

## 47. ORAL READING

Be able to read aloud with sense and spirit. Oral reading involves two processes—getting the thought and giving it, *realizing* and *communicating*. Put yourself in the author's place. Why did he write this? For whom? What is his purpose? Read once to get the central idea. Read a second time closely, making sure of each idea, word, figure of speech. Both imaginative sympathy and definite study are necessary if you are to grasp the author's full meaning.

When you have grasped the sense and are ready to communicate, your problems are two: (1) what to emphasize—that is, what words or phrases must be stressed to convey the sense and bring the passage to life, and (2) how to emphasize—whether by speeding or pausing, whether by changing the pitch, tone, or volume of the voice. All these matters call for practice.

### a. What to Emphasize: Words Necessary for the Sense

Your continuous problem is to make a swift, almost unconscious selection of the *structural* (essential) words from those merely descriptive or even parenthetic. In each sentence the structural words (usually verb and subject) *carry the meaning rapidly forward*, while the descriptive elements (usually modifiers) develop the picture, and the parenthetic elements tuck in "asides" or minor ideas. These last you should *submerge* by reading them rapidly and lightly in a lower pitch. The vital words which present the strong framework of the thought you should *lift* into prominence by significant emphasis. Unless you can at a glance pick out the *forward* elements from the *asides*, in silent reading you lose your way in long sentences, and in oral reading you bewilder your hearer by misplaced emphasis and improper inflections.

At the same time do not neglect words which you would naturally emphasize in conversation—a specific or picture-making adjective, sometimes a mere adverb like *up* or *out* which suggests motion or direction and therefore to some extent takes the place of a gesture.

### How to Mark a Passage for Oral Reading

Unless you are already skilful, you will at first do well to mark each passage thus. Underscore words essential to the thought or the life of the passage. Enclose within curves ( ) matter that is parenthetic, so that you may pass over it quickly in a lower tone. These marks are all that are essential. You may, however, insert vertical bars to indicate

an effective division of material into thought-phrases. Occasionally mark an up-stroke / or a down-stroke \ to indicate rising or falling inflection. Example:

*Good talk is rare. Men's talk is, (I admit, though I am a girl,) more interesting than women's chatter. [Submerge the two parenthetic clauses. "Good talk . . . rare . . . Men's . . . more interesting" carries forward the thought. Emphasize these words.]*

### Practice 1. Emphasizing Words Essential to the Sense

1. A boy, needless to say, is always hungry, and for my part I've never outgrown the boy stage.

2. There are, accurately speaking, only three primary colors—red, blue, and yellow.

3. Unrestricted competition, so economists tell us, wastes billions of dollars every year.

4. "We'll win," declared Mac, "by six boat lengths." He was not a big fellow, but you could straighten nails out on his muscles anywhere.

5. Concrete will set under water as well as in air, provided the water does not wash away all the cement before it hardens.

6. The price of medicine, in common with everything else, has been steadily advancing during the last ten, fifteen, and twenty years.

7. From a distance his figure loomed high. He was a powerful man with muscles well knit, the stooping back suggestive not of weakness but of crouching strength—like a bow bent before the notched arrow speeds.

8. Two Eskimo villages, viz. Angmogsolik and Avigtut, will be welcome sights to the fliers, because up in that cold, barren country, towns and people are almost as scarce as turkey teeth. [For viz. say "namely" or "vi dël' i set," not "vizz."]

9. Fortunately the captain and the other officers, all enthusiastic horsemen, did not hear these unsportsmanlike remarks, and in another moment the party was grouped around a low wagon drawn by oxen which carried the cage in which the chetah—i.e., the hunting leopard—was confined. [For i.e. say "that is" or "id est."]

10. When someone tells you a funny story, your face wrinkles with laughter. At a sad story another set of wrinkles plays.

11. The real test of salesmanship, as every manufacturer knows, is to have the salesman cover the same territory twice. If he can get more orders the second time, he is a good salesman.

12. On a recent expedition to the coral reefs of Haiti, William Beebe, explorer and naturalist, dictated by telephone to his stenographer on the deck of the ship while he himself stalked about on the ocean floor.

13. In due time my band uniform arrived. The coat wasn't so bad—a trifle of four or five inches too short in the sleeves, perhaps, and the collar tried to choke me to death every time I buttoned the thing. Still, these were mere details. But the pants—listen, believe it or not—when I wore those pants I had to take two steps while they were taking one.



## b. How to Emphasize by Pause, Pitch, and Tone

Loudness, increase in volume, is not the only method for stressing the important words. There are at least four methods of securing emphasis.

### 1. Rate of Movement

Make use of pause *between* words and delay *on* a word. Failure to pause is the greatest sin of the beginner; pleasing inflection and quality of voice are hardly possible in one who knows nothing but to race for the period. A pause before or after a word gives the word weight, importance. A rapid rate expresses either (1) unimportant, parenthetic ideas, or (2) haste, excitement, animation, eagerness, alarm, anger, joy. A slow rate expresses importance, earnestness, formality, etc.

### 2. Pitch, Inflection

Make intelligent use of pitch (a change *between* words or syllables) and inflection (a change of pitch *during* the utterance of the vowel of an accented syllable). Inflection is a slurring upward or downward in mid-syllable. Falling inflection looks backward, expresses completeness, conviction, certainty:

We at last, through jungle and desert, made our way to the shore.

Why should we not be happy and carefree? (Questions begun with an adverb or pronoun and *not* answerable with yes or no end in falling inflection.)

Rising inflection looks forward, expresses incompleteness, uncertainty.

I don't think it will rain. The sky is getting lighter, and the wind has stopped.

Can the people in the back of the room hear? (Questions begun with a verb and answerable with yes or no end in a rising inflection.)

In contrasted statements or questions usually the first element ends in rising, the second in falling inflection.

Often they were late for church, but they were always on time for food.

Do not be worried about a position. Be concerned about your preparation. Do you want a job you are not big enough to handle, or can you wait until you are actually the best man for the job?

### 3. Tone

Cultivate an agreeable tone (the quality of sound, resonance).

The quality of a voice (whether whining, booming, nasal, flat) depends on the use of the reverberating passages of throat, mouth, nose. These are the resonance chamber of the human phonograph; they must have full, free action. Nasality or "flatness" results from closing the nasal passage. ("Talking

through the nose" is exactly the opposite of what the words imply; hold your nose and prove the point for yourself.) Many defects are due to failure to open the mouth and other passages freely: the breathy or husky voice, the whine, the ear-straining murmur, the secretive mumble, the chesty boom.

Monotone (especially the strident voice pitched too high and the booming voice pitched too low), and a mechanical inflection repeatedly allowed to rise or fall at the end of a sentence without regard for meaning, are other sins of beginners. Practice pitching the voice now high, now low, as if the words were written on a musical scale. Exaggerate at first. Give the following sentence twenty times. You need not follow these cadences exactly, but make your voice rise and fall *somewhere*.

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To improve quality pause and speak slowly. "Elocutionary" formulas lead to artificiality; if you get earnestly into the thought, the right quality of voice will come. Speak slowly, sincerely.

### Practice 2. Improving Pitch and Tone

Read aloud slowly. Vary the pitch and avoid harsh tones.

1. Of the mighty deeds of the builders of Usskar not even a whisper remains; of their victories even the names are forgot.

2. Perhaps the easiest way to develop an appreciation of the old books is to read the new ones.

3. Everything good or bad is true of Mexico somewhere; but it is not the whole truth.

4. Mrs. Brown looks as though she were over thirty. She says, though, that she is only twenty-five.

5. Helen Eveland knows, whether she admits it or not, that the social game is not worth the cost. Palm Beach, Fifth Avenue, and Paris—she is tired of them all.

6. Mrs. Amp and Lady Surplice did not speak. That is to say, said Dwight Rankin, they spoke to every one about each other; but when they met if you had dropped a pin between them it would have made a noise like a bomb, and if you had lit a match, there would have been a cascade of water from the melting ice.

7. The thought of father out in that bellowing storm, the thought of those wretches clinging like flies to the bowsprit while the waves strove to suck them down, the strain of listening for help which never came—made me cold to the heart.

8. Once when two practical jokers had sent in a marriage-notice of persons not even contemplating matrimony, Mark Twain wrote: "This deceit has been practised maliciously by men whose small souls will escape through their pores some day if they do not varnish their hides."

9. In still another way life is like a game of ball. You're usually advanced to second and third, but getting to first is your own job.

10. Museums, therefore, which merely present facts to us, no matter how vast their extent or rich their collections, have little value unless they can unify, interpret, or suggest; and for these purposes numbers positively disturb; a few selected illustrations would serve better.

11. Half smiling, he recalled the story of the man who, when he called up his home, was knocked across the room by the high-voltage power-wires, which had crossed with the telephone circuit. "That's my wife, all right!"

12. I doubt if she had either education or imagination enough to enjoy a dime novel. I am not certain that she knew long division. But this I do know of her: she was incapable of envy, malice, or revenge.

13. Do not continually think "How can I get a position?" but "How can I prepare myself better? Do I know enough to deserve a position?" Be concerned about your preparation. If you are actually the best man for the place the position will come.

### c. Reading Verse for the Sense

*Placing* the emphasis intelligently and using varied *kinds* of emphasis are essential to good oral reading. In ordinary passages you merely stress structural words, contrasted pairs, key-words, and climaxes. Some sentences, however, present special problems. In reading verse children have a tendency to stress mechanically some unimportant word (preposition, conjunction, article) because the mind is rocking to a mechanical sing-song:

God *moves* in a mysterious way  
 His wonders *to* perform;  
 He plants his footsteps *in* the sea  
 And rides *upon* the storm.

An adult emphasizes *God, mysterious, wonders, sea, rides, storm*. Shakespeare's blank verse is flexible and richly varied. Many lines have only two or three heavy stresses. To insist on the regular five is to murder meaning and rhythm:

"There is a play tonight *before* the King . . ."

"He took me *by* the wrist and held me hard . . ."

"In *my* heart's *core*, ay, *in* my heart of hearts . . ."

Prepare the following for reading aloud by first locating the emphasis, underlining important parts once and the key-words or climax words twice. Talk the poetry to yourself as if it were ordinary conversation; then read, marking the rhythm lightly and never stressing a word that should be subordinated.

### Practice 3. Reading Verse for the Sense

1. Laertes, was your father dear to you,  
Or are you like the painting of a sorrow, [Suspense]  
A face without a heart? [Contrast]
2. Give me that man  
That is not passion's slave, and I will wear him [Run-on line]  
In my heart's core, ay in my heart of hearts [Emphatic repetition]  
As I do thee, Horatio.—Something too much of this.  
There is a play tonight before the King . . .  
[Tense secrecy, insinuated plot]
3. My words fly up, my thoughts remain below;  
Words without thoughts never to heaven go.
4. They never pardon who have done the wrong.
5. When faith is lost, when honor dies, the man is dead.  
[*Dead* is not a new or important idea]
6. Woman—without her, man would be a savage!
7. Along the sandy beach the roaring sea  
Is tossing seaweed green and driftwood up.
8. Knowledge is proud that he has learned so much;  
Wisdom is humble that he knows no more.
9. This ought ye to have done, and not to have left the other undone.

Everything depends on *getting the sense first*. Take for example pauses. Any word or group of words may be emphasized by pausing before it to arouse expectancy, by pausing after it to send the hearer's imagination questing, or by pausing both before and after it to emphasize it by isolation. But you cannot determine these things until you have mastered the sense. So with inflection, quality of voice, and all other types of oral emphasis.

"Not of the princes and prelates with periwigged charioteers,

Riding triumphantly laurelled to lap the fat of the years. . . ."

What does *lap* mean? *Prelates*? *Periwigged*? What is the symbolic meaning of *laurelled* and of *fat*? *Who* ride? Get the sense first by sheer digging and use of reference books. Then get the full emotional sense: think through imaginatively.

## 48. HOW TO USE A LIBRARY

Be able to get the full benefit of a library. Study the Library Rules. Learn how you may withdraw books, and how many, and for what period; note the rules for books held "on reserve" for various courses; note the days and hours when the library is closed. Scan the diagram showing the departments of the library, and their location. Investigate the following: the card catalog, the reference books, the periodicals.

### a. The Card Catalog

Each book in the library is represented in the catalog by a card. Each important book is usually represented by three or more cards.

**Banks and Banking** ← Subject Card  
**Practical Work of a Bank, The** ← Title Card

← Author Card  
 Name, date of birth  
 Title, description of contents

Edition, Publisher  
 Date of Publication  
 Size, makeup

← Call number

← Information intended mainly for librarians

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K 74

Kniffin, William Henry, 1873—  
 The practical work of a bank; a treatise on practical banking which aims to show the fundamental principles of money; the practical work of a bank in detail, and particularly, credit in its relation to banking operations, by William H. Kniffin ... 7th ed. New York, The Bankers publishing company, 1928.  
 xi, 618 p. incl. illus., forms. 24<sup>cm</sup>.

1. Banks and banking. I. Title.

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All cards of whatever nature are placed in one alphabetic arrangement. To find a book by a given author, look for a card headed by his last name. If you know the title but not the author, look for a card headed by the first word of the title (omitting articles). If you are interested in a general subject but know neither authors nor titles, look under the general subject.

When you find the card you desire, note the call number in the upper left corner. Read it exactly, for each letter, figure, and dot gives a clue for finding your book in the stacks. Copy it on a call slip, and present the slip to the attendant or find the book yourself. Several systems of classifying books are in use.

000 General	500 Natural science
100 Philosophy	600 Useful arts
200 Religion	700 Fine arts
300 Sociology	800 Literature
400 Philology	900 History

The Dewey Decimal System divides all printed matter into ten master groups. Each group is further divided and subdivided by tens.

For example, 800 represents literature, 810 American literature, 817 American satire and humor. Under such numbers authors are arranged alphabetically, and under each author his works are arranged alphabetically by titles. Thus 817 C59h is the call number for *Huckleberry Finn*.

### b. General Reference Books

General or statistical information may be found in the reference room. Know one or two of the unabridged dictionaries—the Century, the Oxford, the Standard, and the Webster. Become familiar with some of the following:

*Encyclopædia Britannica* (excellent in literature, art, history. Since many articles are long, you must sometimes consult the index in the last volume for the volume and page numbers of specific items).

*New International Encyclopedia* (less formal treatment of a wider range of subjects)

*Encyclopedia Americana* (good in science, government, business, industry)

*Encyclopædia of the Social Sciences*

*The Catholic Encyclopedia*

*The Jewish Encyclopedia*

#### Special Fields

Bailey's *Cyclopedia of Agriculture*

Grove's *Dictionary of Music and Musicians*

Bailey's *Cyclopedia of Horticulture*

Walsh's *Curiosities of Popular Custom*

McLaughlin and Hart's *Cyclopedia of American Government*

Sturgis's *Dictionary of Architecture and Building*

Chambers's *Book of Days* (anniversaries, holiday customs)

#### Books about Books

For a terse identification of proper names or literary allusions which you encounter in reading, consult the last volume of the *Century Dictionary* or Brewer's *Reader's Handbook*.

Mudge's *Guide to Reference Books*

*Cambridge History of English Literature*

Sonnenschein's *The Best Books*

*Cambridge History of American Literature*

*A. L. A. Catalog*: 8000 volumes for a popular library

Gayley's *Classic Myths in English Literature and in Art*

Stevenson's *Home Book of Quotations*

#### Books about People

For a brief statement of the residence, age, nationality, vocation, and achievements of prominent living persons, consult two fat red books, *Who's Who* (British) and *Who's Who in America*. Men and women of greatest prominence and no longer living are treated with greater accuracy and authority in the *Dictionary of National Biography* for the British Empire and the *Dictionary of American Biography*.

#### Current Events

For up-to-date information on such topics as population, government, education, crime, finance, commerce, agriculture, sports, and for news summaries and other information of a journalistic sort, consult a yearbook.

American Year Book

Statesman's Year-Book (1864 to date)

Statistical Abstract of the United States Government (statistics on population, industry,

American Annual (1923 to date)

agriculture, education, etc.)

New York World Almanac (1868 to date)

New York Times Index (1913 to date)

### c. Periodicals

Magazine racks display the current issues of periodicals. Earlier issues not recent enough to be on the racks will be brought to you by the librarian. Still older issues, bound six or more in a volume, stand in order on the shelves, and are useful sources of information for debates, special articles, and journalistic assignments of various sorts. The two keys which unlock this storehouse for you are the *Readers' Guide* and *Poole's Index*.

The *Readers' Guide* (1900 to date) lists all important magazine articles in a triple classification under author, title, and subject. In the opening pages of this guide the librarian has crossed off from the List of Periodicals all names of periodicals not in the local library, in order that you may not waste time by copying references to them. Articles printed before 1900 can be located through *Poole's Index* (1802-1906, 6 volumes) which indexes by subject only. Copy the entire reference, including dates, volume number and pages, as well as author and title. If the abbreviations puzzle you, turn to the explanation at the front of the index.

### d. How to Judge Articles and Books

The number of magazine articles available to you may seem bewildering. Many of them are trash; you must judge shrewdly. Prefer technical, literary, and serious publications; shun cheap illustrated magazines meant chiefly for light reading.

Among books you are faced with the problem of selecting and shifting. Which ones are to be devoured, which ones dipped into, which ones rejected? Which few of the possible volumes on a given subject will reward your reading? Which parts in these selected few are supremely relevant to your purpose? To answer both questions, scan the following:

1. The *Table of Contents* is a map revealing the scope, order, and treatment of the subject. Select only the most promising chapters or sections.

2. The *Index* lists alphabetically not only every point listed in the table of contents but also every important person, event, or idea to which reference is made. It also groups under each topic all the information given in different places.

3. A *Bibliography* is a list of books useful as sources of information, the items being arranged alphabetically by author or title. A bibliography is found either at the end of a chapter or at the end of a work.

4. A *Preview* at the beginning, or a *Summary* at the end.

5. *Summarizing paragraphs* at the end of chapters.

6. *Running titles* or key-sentences in bold-faced type.

## 49. PRÉCIS-WRITING (SUMMARIZING)

A précis is a summary of the essential meaning of an article, lecture, etc., cut down to one third or less of the original length.

### a. General Idea and Example

Select the heart of the meaning, following the plan of the original but using your own words. Below are four paragraphs from a magazine article on the Nicaragua Canal.\* On the opposite page the paragraphs are summarized.

¶ 1. Important results followed directly upon the heels of the revolution against Zelaya in 1912. Adolpho Diaz, the new President, proceeded at once to the preparation of the Bryan-Chamorro Treaty, which gives to the United States the exclusive rights to build a canal across Nicaragua. This treaty—identical with the one rejected by Zelaya—was promptly signed by the President and ratified by the Nicaraguan Government. Thus we acquired for a mere three million dollars a very satisfactory treaty giving us not only the right to build a canal but also to occupy certain islands on the east, and a very important harbor on the west.

¶ 2. Under this treaty we were given the exclusive right to build the only feasible interoceanic canal, to begin its construction whenever we please, and in the meantime to prevent others from building it or even acquiring the right to build it. The possession of such a right by another powerful nation would run counter to the manifest policy of the United States, which is to prevent the seizing, by any foreign power, of all strategic points in the Caribbean which might be used as a base for hostile operations in time of war.

¶ 3. Together with the canal rights, we acquired the lease for ninety-nine years, with extension for another ninety-nine years, of Great Corn and Little Corn Islands. These, though insignificant in themselves, lie near the Atlantic entrance of the proposed Nicaraguan Canal. In time of war they would prove to be most essential for its defense.

¶ 4. Most important of all we acquired the right to establish a naval base on the Bay of Fonseca, on the Pacific Coast of Nicaragua. This bay is the third finest harbor on the Pacific Ocean and the only first class harbor between San Francisco and Valparaiso. It is situated a hundred and some odd miles from the mouth of the proposed canal, at the point where three Central American states—Salvador, Honduras, and Nicaragua—come together, its entrance guarded by two volcanos. It is at once a most beautiful harbor and a most valuable strategic port. On the Nicaraguan shore of this bay our government acquired by the treaty the right to establish a naval base, the guns of which, while protecting the harbor against enemies of the United States, would dominate not only the entire bay but also the coasts of the three republics bordering on that bay and their two principal Pacific ports, Amapala and La Union.

\* Adapted from the *Century Magazine*, Vol. 117, No. 1, p. 16.



Here are three summaries, differing in scope, of the paragraphs on the opposite page. A is one third of the original in bulk; B is one ninth. C gathers the four paragraphs into one sentence.

For writing in which the details are important (as when you summarize some naturalist's interesting discoveries about wasps) you will use a summary of type A. For a condensed report of a very long article you will use type C. For average school summaries you will use type B.

#### A. Detailed Sentence Summary

1. When the Nicaraguan Revolution established a new government in 1912, this government, in consideration of three million dollars, signed the Bryan-Chamorro treaty, which gave the United States the right to build an inter-oceanic canal across Nicaragua, to occupy islands on the east, and to establish a naval base on the west.

2. We acquired by this treaty the exclusive right to build a canal, to begin construction when we please, and to prevent others from building or from acquiring the right to build.

3. We acquired also the right to occupy for a minimum of ninety-nine years the Corn Islands lying east of the proposed canal, islands important for defense in case of war.

4. We acquired also the right to establish on the Bay of Fonseca, which is the third finest Pacific harbor, a naval base, the guns of which will command the entire harbor, the coasts of three republics, and the two local ports.

#### B. Brief Sentence Summary

1. As a result of the Nicaraguan Revolution the United States acquired for three million dollars three important rights. [ : ]

2. (1) We acquired the exclusive right to build an inter-oceanic canal across Nicaragua. [ ; ]

3. (2) We acquired a long lease to strategic islands on the east. [ ; and ]

4. (3) We acquired the right to establish a naval base on the west, commanding the important Bay of Fonseca.

#### C. Condensed Summary, Treating Four Paragraphs as One Unit

1-4. For three million dollars the United States acquired the exclusive right to build a canal across Nicaragua, to occupy strategic islands on the east, and to establish a naval base at a very important harbor on the west.

Study the relative values of the ideas in a paragraph carefully and build a summary sentence that represents them as a topographic map represents land. Just as a map omits barns, flower gardens, and chicken yards, and shows what is permanent, so you must omit descriptive details and preserve only what is essential.

Ordinarily each paragraph in an article can be condensed to a sentence in the summary. The summarizing sentence may sometimes be the topic sentence of the paragraph, but usually it is not. Usually a topic sentence points out what a writer will *talk about*, but not what he will *say*, or *conclude*. Usually a topic sentence is merely a sign board pointing the general direction of the paragraph. A summary sentence is a report of the progress made along the trail which the topic sentence has pointed out. Usually, as you will see below, it includes the topic sentence.

### b. How to Go to Work

Before you begin to summarize an article read it through to discover the author's main idea. This will often be found expressed rather compactly at either the beginning or the end of the article.

Then proceed thus to summarize by paragraphs:

1. Pull out of each paragraph the essential thought—a piece here, a piece there. You will find that nearly always the subject of the topic sentence will be the subject of your summary sentence. The topic sentence, however, very rarely will give you the assertive part of the idea necessary for your summary sentence predicate. You must look farther down the paragraph. The predication you seek will likely be found near the end. Combine these pieces (topic and assertion) into one compact sentence that expresses the distilled meaning of the paragraph.

2. Make your summary sentence complex or simple—rarely compound. Ordinarily try a complex sentence first: in the main clause express the chief thought; in subordinate clauses or modifying phrases express the important related ideas. Use a simple sentence if the thought of the paragraph is not complicated. Avoid the compound sentence; it is usually a sign of loose thinking, of inability to distinguish subordinate relations. A paragraph of comparison may condense to a compound sentence: "My roommate hates ten cent stores, but I dote on them." But a close study of the paragraph will usually lead you to subordinate one of the ideas: "I like ten cent stores even more than my roommate hates them." Skill with complex sentences counts high.

3. Ordinarily reduce each paragraph to a sentence, as in B. Occasionally, however, several paragraphs may be merely an enlargement or an illustration of an idea already stated in a preceding paragraph. In such a case two or more paragraphs may sometimes be lumped together as in C. In the Nicaragua example ¶s 2-3-4 are parallel items which amplify the idea of ¶ 1 about the treaty. Hence the summary sentence begun for ¶ 1 may, if you choose, simply omit "We acquired" and run on by parallel noun phrases. Thus one continuous sentence will include the essential thought of the four paragraphs.

Summary sentences of type C are commonly used in narration. Here you are forced to abandon paragraphs as steps; you must move from incident to incident. Model summaries of narrative may be found with the installments of continued stories in magazines.

4. Use parallelism and transition words so that the progress of the condensed thought from sentence to sentence may be unmistakably clear. *Tie the sentences together* by repetition of certain important key words. Number sentences and paragraphs to correspond.

### c. How to Use Summarizing to Improve Writing

Summarizing develops paragraph sense. It proves that good writers do not throw a paragraph together aimlessly, but build about one central thought, arranging ideas in clear order. You learn the value of unity and coherence.

You learn analysis. You pull good writing apart to find out precisely how the ideas are subordinated and arranged.

You learn synthesis—how to build up, to give structure to writing—since pulling an outline from a written article simply reverses the process of building a theme on an outline ready made. In the Nicaragua example Summary B is a sentence outline as it stands, and the sentences may easily be reduced to a topic outline thus:

- I. Three results of our treaty with Nicaragua
  - A. The exclusive right to build a canal
  - B. A lease to strategic islands on the east
  - C. A grant for a naval base on the west

## 50. GOALS AND STANDARDS

Develop skill by setting for yourself a few definite goals. The following plans are intended as suggestions. As you make progress you will be able to alter and improve them in many ways.

### a. My Goals for My Work in Written English

1. Legible handwriting that shows self-respect. Correct manuscript form for themes, letters, outlines, and test papers (heading, title, margin, indentation, and the arrangement of material on the page).

2. Correct spelling of common words; use of the dictionary for the uncommon ones.

3. Correct punctuation—habitual application of the commonest, most useful rules.

4. Good grammar—avoidance of crude errors in agreement, principal parts, case. Ability to know a clause or a phrase when I see one.

5. Good diction; interest in making my vocabulary grow.

6. Sentence sense—the habit of writing complete sentences (not run-together or fragmentary). Later, sentence skill—some degree of variety and effectiveness, at least by the end of this year.

7. Paragraph sense—skill in planning a unified paragraph with a clear topic effectively developed.

8. The habit of genuinely trying to interest a reader, not merely trying to “write a theme.”

9. The habit of proof-reading whatever I write, removing all the errors that I can find.

10. The habit of applying and using in other classes and in outside life whatever I learn in English.

b. My Goals for My Work in Speech

1. The correct pronunciation of all common words.
2. The habit of enunciating clearly, not mumbling, or blurring words.
3. The habit of using, in the classroom and elsewhere, a clear, pleasant tone. The habit of reciting to classmates, not just talking to the teacher.
4. Ability to hit the precise point when answering a question.
5. Ability to stand firmly on my feet, look at my classmates, and talk directly to them on a suitable subject.
6. Ability to read aloud suitable material, giving the sense clearly and expressing something of the mood and feelings suggested by the words.
7. Improved skill in everyday conversation. The habit of saying a clear American *Yes* or *No* instead of slangy substitutes, and of using acceptable greetings and other social phrases.
8. The genuine desire to speak more and more effectively—to share my ideas, to win friends, to recite successfully, to appear in public, to take part in club activities.

c. My Goals for Attaining Power in Reading

1. Ability to find material in a library: knowledge of the chief reference books, and skill in using the card catalog and the *Reader's Guide*.
2. Ability to use the reader's helps in a textbook: table of contents, index, illustrations, summaries, exercises, notes.
3. The habit of using the dictionary whenever I don't know the meaning of a key word (one that is essential to the idea).
4. At least one reading hobby or favorite topic.
5. Ability to appreciate stories, plays, poems, and non-fiction. Interest in a variety of reading—not merely stories or "series" books.
6. The habit of reading some magazines that are worth while. (Among these are the *Readers' Digest*, *Harper's*, *National Geographic*, *Popular Science Monthly*, the *Scientific American*, *Current Literature*, *Scribner's* and the *Atlantic*.)
7. Ability to get and remember the gist of informational material.
8. A growing spirit of independence and thoughtful reaction to the substance of whatever I read instead of swallowing it whole.

## d. My Efficiency as a Student

1. Am I *going to school*, or am I merely *sent* by my parents? Have I any real purpose in giving myself an education?

2. Do I consider the possible *values* and *applications* of each subject I study? Or do I simply gulp down blindly the doses I can not dodge?

3. Do I *recite clearly and firmly, using complete sentences* instead of mere phrases, and oral paragraphs instead of single points?

4. Do I pay close, purposeful *attention* to recitations, to laboratory work, to programs?

5. Do I try to get the exact *point* and *method* of each assignment as the teacher makes it? Do I make notes of the instructions and consult these while preparing the lesson?

6. Do I *outline* my lessons, either on paper or in my mind, so that I grasp and hold the lesson *as a whole*?

7. Can I *see the point* and *plan* of whatever I read?

8. Can I get from the table of contents of a book some sort of mental grasp or mental picture of the entire subject?

9. Do I use the dictionary and practice the correct spelling and pronunciation of words I have previously misused?

10. Do I ask thoughtful questions? Do I make a habit of *clearing up a point of ignorance* when I discover one?

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## An Effective Way to Make Progress in Writing

Proofread all work before submitting it to the instructor. Proofread it several times, *marking it for one thing at a time* by means of the following chart.

### A CHART FOR THE CORRECTION OF WRITTEN WORK

#### A. Accurate Form

Spelling. Catch misspellings of the words at the end of the book.

Punctuation. Punctuate main clauses (see 25) and interrupters (26).

Avoid unnecessary marks, which are worse than omitted ones (27).

Grammar. Avoid blunders with verbs and pronouns (5-8).

#### B. Better Sentences

Are any sentences incomplete or run together? Improve them (15-16).

Do many clauses seesaw upon *and*?—Subordinate some of them (10-13).

Are there many primer sentences?—Combine some of them (17).

Do all begin monotonously with the subject? Try for variety (18).

#### C. Clear Thinking

Does the thought advance by clear steps, in a clear order, and arrive at a definite goal? Remove puzzles. Clarify the thought.

Do not allow the instructor to correct grade-school errors in your themes: misspellings of *its* and *all right*, main clauses run together without punctuation, statements carelessly strung together with *ands*. Keep the instructor's time free for comment on advanced matters—for the advanced knowledge and training he is ready and willing to give you.

Keeping a record of your mistakes will help you to know where you need extra drill. For each error place a check in the proper square of the chart or after the proper word in the spelling list.

As soon as you can, become your own critic and your own master. A stimulating improvement will reward you.

FOUR HUNDRED WORDS

absence	athletic	concentration	different	forcibly
accept	attendance	concern	dining	foreign
accidentally	awful	confident	disappeared	formerly
accommodates	awkward	conquer	disappointed	forth
accompanied	bachelor	conscientious	disastrous	forty
accustomed	barren	conscious	discipline	fourth
achieved	before	consider	discussed	freshman
acquainted	beginning	consistent	diseases	friend
across	believed	continually	dissatisfied	fundamental
address	benefited	controlled	dissipation	generally
advice	breathe	convenience	divided	genius
adviser	buried	coolly	divine	government
aerial	business	copies	division	grammar
aggravate	busy	corner	doesn't	grandeur
aisle	cafeteria	council	don't	grievance
alley	candidate	counsel	dormitories	guard
all right	canvas	countries	effect	hadn't
almost	capital	course	efficiency	handle
already	captain	courteous	eighth	handsome
altar	carrying	courtesy	eliminated	height
altogether	cemetery	criticism	embarrassed	heroes
always	certain	crowd	emphasize	hindrance
amateur	changing	crystal	environment	hoping
among	characteristic	deceive	equipped	humorous
amount	choice	decided	especially	hungry
annual	choose	decision	essential	hurriedly
answer	chosen	definite	etc.	hurrying
anxious	climbed	definition	exaggerated	hypocrisy
apparent	clothes	dependent	excellent	identity
appearance	coarse	descent	exercise	imagination
appetite	coming	describe	exhausted	imitation
approaching	committee	description	exhilaration	immediately
appropriate	common	desert	existence	incidentally
argument	comparative	desirable	expense	increase
around	compel	despair	experience	independent
aroused	competent	desperate	fascinating	indispensable
arrangements	competition	dessert	February	influential
arrival	completely	determine	fiery	intellectual
ascend	compliment	device	finally	intelligence
association	comrade	didn't	financial	interested

## OFTEN MISSPELLED

interfere	nevertheless	possible	rhythm	surprise
interpreted	nickel	practically	sacrifice	surround
invitation	niece	prairie	scarcely	synonym
irresistible	ninety	preceding	scene	technical
its	noticeable	preference	schedule	temperament
it's	occasion	prejudiced	secretary	tendency
knew	occurred	preparations	seems	their
knowledge	occurrence	presence	seize	those
laboratory	o'clock	principal	sense	threw
laid	omitted	principles	sentence	tired
later	operate	privilege	sentinel	together
latter	opinion	probably	separate	too
led	opportunity	procedure	sergeant	toward
lightning	optimistic	proceeded	severely	tragedy
literally	organization	professional	shepherd	transferred
literature	original	professor	shining	tries
livelihood	paid	prominent	shone	truly
loneliness	parallel	pronunciation	shown	twelfth
loose	paralyzed	propeller	siege	unconscious
lose	parliament	prophecy	similar	university
losing	particular	prophesied	sincerely	unnecessary
loyalty	partner	proved	sophomore	until
lying	pastime	psychology	source	unusual
magazine	perform	pursuing	speak	usually
maintenance	perhaps	quantity	specimen	valuable
marriage	permanent	quarter	speech	varied
mathematics	permissible	quiet	stationery	vegetable
meant	perseverance	quite	stopped	vengeance
merely	persistent	really	strange	view
miniature	personally	receded	strength	village
minutes	persuade	received	stretched	villain
mischievous	physically	recognize	striking	Wednesday
misspelled	piece	recommend	studying	weird
momentous	plain	referred	succeed	whether
mournful	planning	relieve	successful	whose
murmur	pleasant	religious	summer	woman
mysterious	politics	repetition	superintendent	wonderful
naturally	porch	representative	supersede	won't
necessary	portrayed	respectability	suppression	writing
neither	possess	restaurant	surely	you're

